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**The Imperial Russian
Dinner Service**



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
AND TO THE ROYAL FAMILY

The Imperial Russian Dinner Service)

A STORY OF A FAMOUS WORK BY

JOSIAH WEDGWOOD



BY

DR. GEORGE C. WILLIAMSON

111

LONDON

GEORGE BELL AND SONS

1909

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DEDICATION

TO ALL WHO ARE LOVERS AND COLLECTORS OF CERAMICS, WHO
ADMIRE EXQUISITE SHAPES AND PROPORTIONS, AND
APPRECIATE ENGLISH SCENERY AND GREAT ENGLISH
HOMES, THESE FEW PAGES ABOUT JOSIAH
WEDGWOOD'S NOBLE WORK ARE
RESPECTFULLY DEDICATED
BY THE AUTHOR



BURGH HOUSE,
HAMPSTEAD.

November, 1909.

PREFACE

IT is no doubt an unusual thing to write a book on a dinner service, but the earthenware one described in these pages is of no common sort. It was made in 1774 by the great potter, Josiah Wedgwood, for the Empress Catherine II of Russia, and has hardly been seen by a single Englishman since it was exhibited in Greek Street, Soho, before it was sent to Russia.

It is perhaps the most famous dinner service in Europe, and odd pieces from it, essays or trials, are amongst the very rarest treasures for which the china collector eagerly searches the world over.

It is not, however, because of its rarity that the book has been written, but because the service presents a picture book of England, Wales, and Scotland as the countries appeared in 1774 in a manner both unique and unsurpassable.

Every single piece in it (and there are over 800 of them) has upon it a view of some important place in the United Kingdom, exquisitely painted in a delightful mulberry-purple colour.

Views of great houses, of ruined castles and abbeys, of gardens and parks, of cottages, bridges and towers, abound on the dishes and plates; and many, if not most of the views, represent either subjects which no longer exist or which have been so altered and changed in the past hundred and fifty years that they now present an entirely different aspect.

London especially has so changed that the views of it upon the service will be found of engrossing interest; and many a great house and many a country scene will be found to be so altered from what they were in 1774, that the old view will be accepted with satisfaction as a delightful record of the past.

Add to this interest the charm of the mystery that has for the past two generations surrounded the service, the statements made again and again that it was all destroyed, that not a piece remained to tell the story, and an additional attraction will be realized.

Moreover, the pure delight of exquisite form, the narrative of the manufacture of the service by England's greatest potter, Josiah Wedgwood; the quaint diction of his letters to his beloved friend, Thomas Bentley; and all the history of the cost of the service, and of its re-discovery in recent times, have encouraged the author's belief that a topic has been found that warrants the production of this monograph.

The illustrations, not one of which has ever been seen before, are all taken from photographs made in Russia by the Emperor's own photographer specially for the book. It records documents never before printed, and gives the catalogue of the great service of which only one single copy now remains.

The service, in fact, represents an artesian well sunk in an obscure piece of England's commercial history, and the bubbling waters which rise up will be found full of purity, beauty, and charm to all who care to pursue its story in the pages of this volume.

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ACKNOWLEDGEMENT

THE author begs leave to express his very respectful thanks to His Imperial Majesty the Emperor of Russia for the gracious interest he has taken in the recovery of the service and for the generous permission granted for photographic facilities. He would also express most warmly his thanks to the Emperor for consenting to lend several of the pieces for exhibition in London.

To Her Imperial Majesty the Empress Marie Feodorovna respectful thanks are tendered for the kindly interest Her Imperial Majesty has taken in the various questions respecting the famous service.

Thanks are also due to Messrs. Wedgwood (and more especially to Mr. F. H. Wedgwood) for the assistance they have been good enough to render him; to the Keeper of the Liverpool Museum, and to Mr. Entwistle, for kindly aid respecting the catalogue and the Mayer manuscripts; also to Mr. E. Rimbault Dibdin, the Keeper of the Museum at Etruria; Mr. A. M. Powell; Mr. H. G. Rooth; and his son, Mr. C. A. Williamson, for kindly services rendered; while special mention must be made of the Grand Master of the Imperial Court, Count Paul de Benckendorff, and of his brother, His Excellency, the Russian Ambassador to the Court of St. James's, for the particular and detailed interest they were good enough to take throughout the whole of the negotia-

tions, and for their aid in bringing them to so satisfactory a conclusion.

Finally, he would like to mention with gratitude the photographers in St. Petersburg, Messrs. Boissonnas and Eggler, for the way in which they have assisted him.

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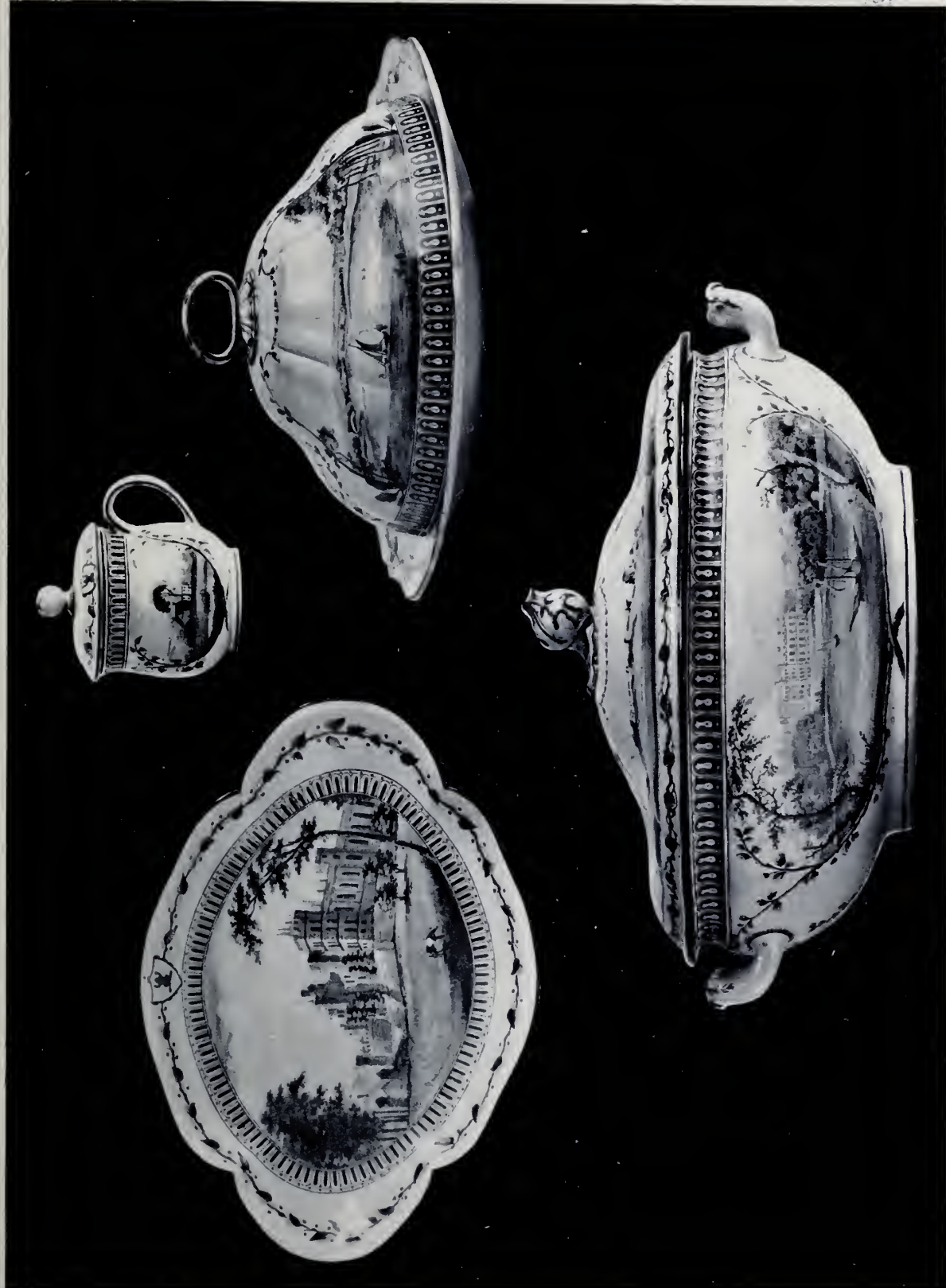
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THE IMPERIAL RUSSIAN DINNER SERVICE

INTRODUCTORY

IN the annals which record the history of porcelain and pottery, there is perhaps no large service of ware which occupies so distinctive a position as the dinner service made by Josiah Wedgwood in 1774 for the Empress Catherine II of Russia, and it has seemed well that a volume should be devoted to the description of this famous service, and to the illustration of the views which are found upon it. Not only does it take a high position with respect to the material of which it is formed, but it is, to all intents and purposes, a series of pictures representing England as it was in the middle of the eighteenth century; and the views upon many of the pieces present to us buildings and scenes which have now entirely passed away, or have been altered almost out of all knowledge. Moreover, for the past fifty or sixty years at least, the service has been entirely lost sight of in Russia and in England; and, in fact, it was declared, as will be more fully set out later on, that it had been entirely destroyed. Most fortunately this is not the case, and a very large proportion of the famous service is still in existence.

It may perhaps be of some interest to mention the original reason for the compilation of a book on the Russian service. When we came to reside in London, we interested ourselves in gathering up information concerning the beautiful old Queen Anne house in which we had taken up our abode, and were anxious if possible to find out any views of the house in early

prints of Hampstead. Some considerable difficulty was experienced in finding such views, but we were told that the house was represented in certain illustrations used by Wedgwood on some plates in the Russian service, and referred to William Howitt's "Northern Heights of London" (1869), where a list was given of twenty-seven views from the neighbourhood of Hampstead and Highgate which appeared on the service.¹ As it was quite evident from the titles of these views, which Howitt gave in French, that the house in question would very likely appear on some of them, communication was first opened up with Messrs. Wedgwood, with a view to inquiring about the history of the

¹ In 1773 Wedgwood made a dinner and dessert service of china for the Empress Catharine II of Russia. . . . The Empress proposed that these services should be enriched with English scenes. . . . Among the views given . . . no fewer than twenty-seven were from the vicinity of Hampstead and Highgate—the majority from Hampstead.

From the catalogue . . . we take the account of the views of Hampstead . . . literally, as given there:—

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3. Autre vue de la même salle.
4. Autre vue du même en droit.
5. Vue d'une partie d'Hampstead, du haut de la Bruyère. (Pond in the Vale of Health.)
6. Vue de la Promenade du Puits à Hampstead. (Well Walk.)
7. Vue du marais qui est au bas de la Bruyère à Hampstead.
8. Vue du même objet.
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3. Autre vue d'Hampstead.
4. Ditto.
5. Ditto.
7. Vue d'Hampstead, du jardin de M. Holford.
8. Autre vue d'Hampstead.
9. Ditto.
854. Vue d'une partie d'Hampstead.
5. Vue de la grande Salle à Hampstead.
6. Autre vue d'Hampstead.
862. Vue de la route de Hampstead.
956. Vue auprès de Hampstead.
8. Ditto.
9. Autre vue du même endroit.

—Extract from WM. HOWITT, "The Northern Heights of London," 1869, pp. 274-5.



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service. It was of course perfectly well known to Miss Meteyard, and a great deal of information concerning it appears in her "Life of Wedgwood" (1866), vol. ii, but on writing to the present firm, a reply was received to the effect that many inquiries had been made concerning the service without result, and that it was believed that long ago the earthenware had been destroyed. The communication went on to state that the grandfather and great-grandfather of the writer had made inquiries, hoping to gather up some information concerning the service, but in every case entirely without result, and that nothing but five sample plates in the possession of the Wedgwood family, one odd cup and saucer in the Mayer collection at Liverpool, and one or two other pieces in private collections, now remained as examples of this famous service. Early communications with officials in Russia produced exactly the same result, but, having a strong impression that when we were in St. Petersburg we saw some pieces which should belong to a service of this kind, we opened up communication direct with His Imperial Majesty the Emperor. The result of this research was a message to the effect that a portion of the service was in existence, and eventually very gracious permission to have such pieces as remained, of those mentioned by Howitt, photographed. This work was done, and the photographs not only revealed the fact that the house in which we resided was actually several times illustrated on the service, but gave such an excellent idea of the charm of the illustrations in question that the correspondence was continued, with a view to obtaining even more photographs. Much interest was then aroused in Russia by reason of these inquiries, and the service, which for a considerable time had been packed away in pantries and neglected, was brought out of its seclusion and carefully examined. His Imperial Majesty the Emperor was good enough to grant permission for almost any number of photographs to be taken, and the illustrations were made in St. Petersburg. The interest, however, increased as the work went on, and still further appli-

cations were made to the Emperor, and the interest of Her Imperial Majesty the Empress Marie Feodorovna was sought, and was most generously granted. The final result has been that the Emperor has lent a large number of pieces of this famous service to the present firm of Messrs. Wedgwood, handing them to Mr. F. H. Wedgwood, a lineal descendant of the great potter, who went to Russia to receive the pieces and to meet Count Paul de Benckendorff, the Grand Master of the Court, who had warmly interested himself in the history of the service. In preparing this volume we have therefore had the opportunity of actually examining many of the pieces of the service, and of seeing them in Etruria, back again in the very pottery where they were prepared in the eighteenth century, and whence they were shipped to Russia. It is astonishing that so large a proportion of the ware is still in existence, and the pieces which remain are, on the whole, in remarkably fine condition. It will, we think, be accepted by those who peruse this volume, that the designs and shapes of the various pieces are extraordinarily beautiful, and we are disposed to think that the illustrations on the pieces, which represent scenes in the United Kingdom, from the extreme north of Scotland to the Scilly Isles, and from the Isle of Anglesey to the east coast of England, will be found of exceptional interest.

The history of the service is very largely set forth by Miss Meteyard, but many of the letters which she quotes are given in incomplete form, and in this volume they have been rendered more perfect, the passages omitted having been supplied, either from the original papers at Etruria, or from the volumes of Josiah Wedgwood's correspondence prepared for private circulation by Lady Farrer.¹ A certain amount of entirely new information has also been given, and this has been derived from Wedgwood documents in Etruria, and from some of the papers in the Mayer collection. Most important of all, from the point

¹ "Letters of Josiah Wedgwood," vol. i, 1762-1770; vol. ii, 1771-1780; vol. iii, 1781-1794; by Katherine Eufemia Farrer. 1903 and 1906. Private circulation only.



of view of reference, is the catalogue of the complete service, and so far as can be at present ascertained, there appears to be but one copy of this little pamphlet in existence. It is in French, the work of Bentley, and is preserved in the Mayer collection at Liverpool. This catalogue, translated into English, but with the old spelling and inaccuracies preserved, is now given intact in these pages, and to it has been added a complete list of the service, prepared by the officials of the Russian court for the writer, and also Wedgwood's original list. It is a curious circumstance that there appears to be no copy of the catalogue in existence in Russia, although doubtless a very large number of copies of it were sent over in 1774 to that country. What has become of them, no one knows, and so completely have they been lost that none of the officials at the court were able to say what any of the views represented. They were quite aware that each piece was numbered, but having no list to refer to, the numbers conveyed little information to them, and it has been a particular satisfaction to be able to supply copies of this interesting catalogue to those who are in charge of the service. The whole of the service has now been removed from the place where it was hidden, and occupies a series of fine *vitrines* in the English palace at Peterhof, where it makes a magnificent appearance, and is a source of great satisfaction to all those who are able to see it. It forms such a landmark in the history of ceramics, that no excuse is needed for the compilation of a volume respecting it, and for introducing the views which it illustrates to the descendants of those persons who gave permission one hundred and thirty-six years ago for the original drawings to be made.

CHAPTER I

THE PREPARATION OF THE SERVICE

THE English Ambassador accredited to the Empress Catherine II in the middle part of the eighteenth century was Charles, ninth Baron Cathcart. He was appointed Ambassador extraordinary and Minister Plenipotentiary in 1768; it was in St. Petersburg that he resided for many years, and there it was that Lady Cathcart died. He was an eminently patriotic man, and interested himself in recommending to the Empress the beautiful and artistic objects which his country was at that time producing. It was largely due to his advice that the Empress formed the splendid cabinet of mezzotints and coloured prints which is now to be seen in the Winter Palace, and he introduced to the Russian sovereign the beautiful works which Wedgwood was at that time preparing. When the cream-coloured ware, which Wedgwood had styled Queen's-ware, was produced, examples of it found their way to Russia, and various Russian merchants purchased examples of this striking novelty. Lord Cathcart himself was in constant correspondence with Josiah Wedgwood, and the potter was very anxious to obtain an order of some importance from Russia, so much so, that he waited upon Lord Cathcart just before he started for St. Petersburg, with a view to telling him all about his pottery, and begging the Ambassador to do what he could for him in the east of Europe. The result of this interview is set out in the following letter, written by Wedgwood to Matthew Boulton in March, 1768.

March 19th, 1768.

I have waited upon L^d. Cathcart, the Ambassador appointed for Russia, to bring about the plan we settled of introducing my manufacture at the Court of Russia. I laid before his L^dship in the best







manner I could the great advantages which wo^d arise from such an introduction to a manufacture which might be rendered much more important than it had hitherto been thought capable of attaining to. The Ambassador, but particularly his Lady, came into my measures with the utmost readiness, and I am to get done a plate by way of specimen with the Russian Arms & an edging round the plate, both in gold burnt in, & this I must get done in town. His L^dship has now ordered a large service, plain, to take with him, and I must now desire you will by return of post let me know at what other courts in Germany or Europe you sh^d be most solicitous to have this manufacture introduced, & I will endeavour to get it done, & at the same time it sho^d be made known to the *Introducer* where the princes of the several states may be supplied with the same goods. L^d Gower will send a large Table and desert service, I believe, to Paris next week.

As we have already stated, Lord Cathcart was only too ready to interest himself in English work, and he did so with excellent result, so much so that Mr. Baxter, the British Consul in St. Petersburg, was commissioned in 1770 to instruct Josiah Wedgwood to prepare a large cream-ware dinner service for Her Imperial Majesty the Empress, and to paint on each piece different views of British scenery. The service was intended for use in the palace of La Grenouillère, which now forms part of the palace of Peterhof, near St. Petersburg, and the green frog from which the place derived its name was to be painted upon each piece. It was at first proposed that a child and a frog were to be painted upon the pieces, and that they were to be supplied on the underside of each piece as a mark, but evidently this plan was altered, and the frog alone appeared within a shield on each piece, forming a distinctive part of a border decoration. It would appear that Mr. Baxter first saw Thomas Bentley, Wedgwood's partner, who was at that time residing in Chelsea, where the firm had works devoted to the decoration of their cream-ware, and Bentley conveyed the information as to this important order to his partner, who wrote to him on the 23rd of March, 1773, thanking Mr. Baxter for the commission,

and dealing with the question respecting its execution. The letter is as follows:

March 23, 1773.

I have a score or two of Executorship letters, to finish & send off today, and have Mr. Gardner with me agreeing about the finishing of my works and some other buildings which makes me rather busy, but I must say a few words to you about this s^d service for my Great Patroness in the North, which the Consul has been so obliging to bring me. Be so good to make my best compliments & thanks to him, & in the next place, if you please to accept a moiety of the honor & profit in finishing this very supurb commission, for such I truly esteem it, it is very much at your service.

I suppose it must be painted upon the Royal pattern & that there must be a border upon the rims of the dishes & plates &c of some kind, & the buildings &c in the middle only. The Child & Frog, if they are to be all in the same attitudes, may perhaps be printed.

I have no idea of this service being got up in less than two or three years if the Landskips & buildings are to be tolerably done, so as to do any credit to us, & to be copied from pictures of real buildings & situations—nor of its being afforded for less then £1000, or £1500.—Why all the Gardens in England will scarcely furnish subjects sufficient for this sett, *every piece having a different subject*. I think Mr. Baxter sho^d be spoke to very particularly to know what expence he thinks it wo^d be prudent to lay upon the service, for he cannot but know that any sum almost may be expended upon this commⁿ.

After you have settled that point if you could get the old plates, or the use of them for an impression from each of Stow Gardens &c something clever might perhaps be done at a tolerable expence.—What our hands can do in this business I do not know, you will try the likeliest, & get what other help you can, which you think necessary. I suppose this service is order'd upon the idea of the two services geting up by the King of Prussia which I suppose, have taken, or will take many years to complete. One with all the battles between the Russians & the Turks, drawn under his Majestys inspection & intended as a present you know to the Empress—& the other with all the remarkable views & Landskips in his Dominions, for his own use.

Suppose the Empress sho^d die, when the service is nearly

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completed, as it will be a very expensive business, it may not be amiss to mention something of the kind to the Consul.

One wo^d on the other hand avoid giving offence by overmuch caution. I will ask Mr. Sparrow what is necessary to be done to make an order binding upon the giver, & write you farther.

P.S. I want no more s^d about the usefull ware in the Catalogue but just to let our fr^{ds} know that it is continued as usual with various improvments that they may not think our whole attention bestow'd upon ornam^{ts} which you know some of 'em are much inclined to do.

In this letter it will be noticed that Wedgwood refers to the difficulty of obtaining the various illustrations for the service, and then exhibits his customary caution as to accepting the commission on the word of the Consul alone, for fear that either the death of the Empress or a revolution in Russia should affect the integrity of the order, and place the firm in a difficult position. In a succeeding letter, dated 27th March, the great potter again returns to this question:

March 27th, 1773.

I think we sho^d have some assurance that no revolution in the North sho^d affect the validity of the Consul's order to us. To paint a number of pictures which can only suit one particular situation, to the amount of one or two thousand pounds without any assurance of their being accepted farther than a verbal order which may be countermanded at pleasure, is rather too great a risque. And as these paintings will enhance the value of the pieces so monstrously beyond the prices *Earthen Ware* Dishes & plates ought to bear; this alone, if there is not a thorough understanding of this circumstance with the Consul before the execution, may furnish a plausible excuse for rejecting the order when completed. Other causes, *many* other causes may have the same effect. The Death of the Empress, a revolution in her Government or *ideas*, a War, or bad understanding with our Government. The Death, or change of the present Consul, or even our offending him (a very possible chance, you know) may cause a countermand of this order, unless it be given in some way to make it binding. One wo^d on the other hand avoid giving offence by over-much caution.

Bentley was evidently much excited about this large commis-

sion, anxious to do the very best in his power for it, and quite ready, with what Miss Meteyard so admirably calls "his generous disregard of self," to place his entire services at the disposal of his friend and partner, wholly irrespective of any financial remuneration. Naturally, however, Wedgwood would not hear of this, and in the next letter which we have, dealing with the commission, he sets forth his decision in very definite terms. He writes as follows:

ETRURIA, 29th March, 1773.

I am much obliged to my Dear Friend for his kind offers of assistance respecting the Russian service, but I do not see how I can do anything in it myself at this distance & when I can come to you is extremely uncertain, so that the whole burden must lie upon you, & how can I think of your having all the trouble, & sharing none of the profit? but if you think it cannot be kept distinct or have any other objection to its being a Partnership service, we must order it some other way, for I must insist on your sharing it with me in some way or other. One of my reasons for proposing it was that I thought it would furnish employment for Mrs. Wilcox & Mr. — I have not his name at hand he that paints & prints the outlines in the little Chamber, & perhaps Miss Isaacs might paint, or if printed, touch up the Boys & Frogs.

Do you think the subjects must all be from *real views*, & *real Buildings*, & that it is expected from us to send draftsmen all over the Kingdom to take these views—if so, what time, or what money? wo^d be sufficient to perform the one, or pay for the other.—As to our being confin'd to Gothique Buildings only, why there are not enough I am perswaded in Great Britain to furnish subjects for this service.

I think before we begin upon this capital work Mr. Baxter should give us some idea of the expense he would venture upon in the service, as it may be done to any value above £1500 or £2000, but I think not for less to do us any credit.

I find that a l^r I posted in Bond St. is not come to hand. George took it & delivered it to the shopman. I wish you wo^d &c.

The question of the price of the service had to be seriously considered. Wedgwood had evidently determined that the



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service should be as fine as possible, and the Consul was not at first prepared to commission dinner ware of the value which Josiah Wedgwood considered would be suitable for the Russian Court. The figures first mentioned, between four and five hundred pounds, were in his opinion entirely out of the question, and he felt that the service should be a far more costly one, and very much more magnificent than the Consul had at first determined. Wedgwood wrote to his partner as follows:

April 5, 1773.

The service might be completed for £400 or £500, but not *fit for an Empress's table* or to do us any credit at double that sum. The Dishes *very moderately* painted with real views & buildings cannot surely come at less than 20/- a dish, which will be £200 of the money and the plates at near half the price will almost make out the £500.

Bentley then set his painters to work to make some attempts, and, according to a paper in the Mayer collection, the work was commenced on the 3rd of April, 1773. On that day only three artists were started, Mrs. Wilcox and James Bakewell to paint the landscapes, and Nathaniel Cooper the borders. A week later another artist, Joseph Linley, was put on to the borders, and Mr. Wilcox, the husband of the painter already named, was employed with Cooper to carry out the inside borders. It is just possible that these early essays alluded to by Wedgwood in his letter to Bentley, 9th April, 1773, were the samples which now appear in the Mayer Museum, and in one or two other collections. Wedgwood wrote as follows:

ETRURIA, 9th April. 1773.

I have some thoughts of paying a visit to My Dear Friend at Chelsea for a few days.—The plan talked of is to take my Wife to Lichfield, & leave her with her Doct^r a few days whilst I take this trip to Town (& if the weather is tolerable) on Horseback, that we may have a serious talk about this s^d Table service, & I may have a peep at your first essays towards it.—Dare you undertake to paint

the most embellish'd views, the most beautifull Landskips, with Gothique Ruins, Grecian Temples, & the most Elegant Buildings with hands who never attempted anything beyond Huts & Wind-mills, upon Dutch Tile at three halfpence a doz!—And this too for the first Empress in the World?—Well if you dare attempt & can succeed in this, tell me no more of your Alexanders, no nor of your Prometheus's neither for surely it is more to make *Artists* than mere *men*.

On my late journey I spent an evening at Knutsford with Mr. Stringer & looked at his Landskips & pictures, & told him somthing of the business we had in hand which I supposed would amount to 2000 views. He said it was a very arduous undertaking, & must be a most expensive one if we did tolerable justice to the designs.

That there were very few Men in England clever at painting Buildings & on asking his opinion about the expence of painting each View upon our ware; he said it would be necessary to have each view sketched out from any that were now published by some good draftsmen, in order to adapt it to the piece to *take & leave* with skill & judgment &c, & that this wo^d deserve half a Guinea for each design. The painting it upon the ware perhaps as much more; as to the borders, value of the ware, &c, he could say nothing to them but at a rough guess he supposed it could not be done for less than 3 or £4000 nor in less time than 3 or 4 years.—So far Mr. Stringer, I have now your good letter of the 3^d before me & am glad to find you have made a begining upon the service, by which you will soon find the value of these paintings better than from all the reasoning in the world, & to that tryal I resign all farther thoughts about it.

The cup and saucer in the Mayer collection are entirely different in point of colour from those eventually supplied to the Empress. They are distinguished by far more elaborate work. The outer line appearing upon them is pink, the border composed of green leaves and berries, the inner border of pink and cream, and the landscape in the centre is depicted in natural colours, green hills, blue sky, buildings, foliage, and figures in the foreground. In the interior of the cup there are green leaves. A tea-service did not form part of the commission, but it is quite possible that these tea-cups were the early essays in



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the pottery, and were then found somewhat too costly even for the grand ideas Josiah Wedgwood himself had, with respect to the service. Certain it is that the natural colouring of the landscape, and the decoration of pink and green which appears on these cups and saucers, were relinquished, and gave place to the rich mulberry purple decoration which appears on the finished service, only relieved by the pale green of the badge of the frog, which is of course represented in its natural colours.

Apparently the Consul, either afraid of incurring too great an expense, or for some other reason, was disposed to argue with the firm that the service should be done as cheaply as possible, consonant, no doubt, with good work such as he required; but this method of cheapening the work was not at all satisfactory to Josiah Wedgwood, who was determined not only that the service should be executed as well as possible, and should be as magnificent as he could make it, but that the potter should receive due honour and due consideration for the work executed. He was quite sure that it was to be the most important commission any manufacturer of pottery had ever received, and was determined that for it, he should be properly paid.

By this time two more painters had been set to work on the service, so it was evident that the pattern of the decoration had been settled upon, for two men, named Samuel Armstrong and Ralph Unwin, appear on the wages list, the former being employed upon the edges of the various pieces, and the latter upon the landscapes.

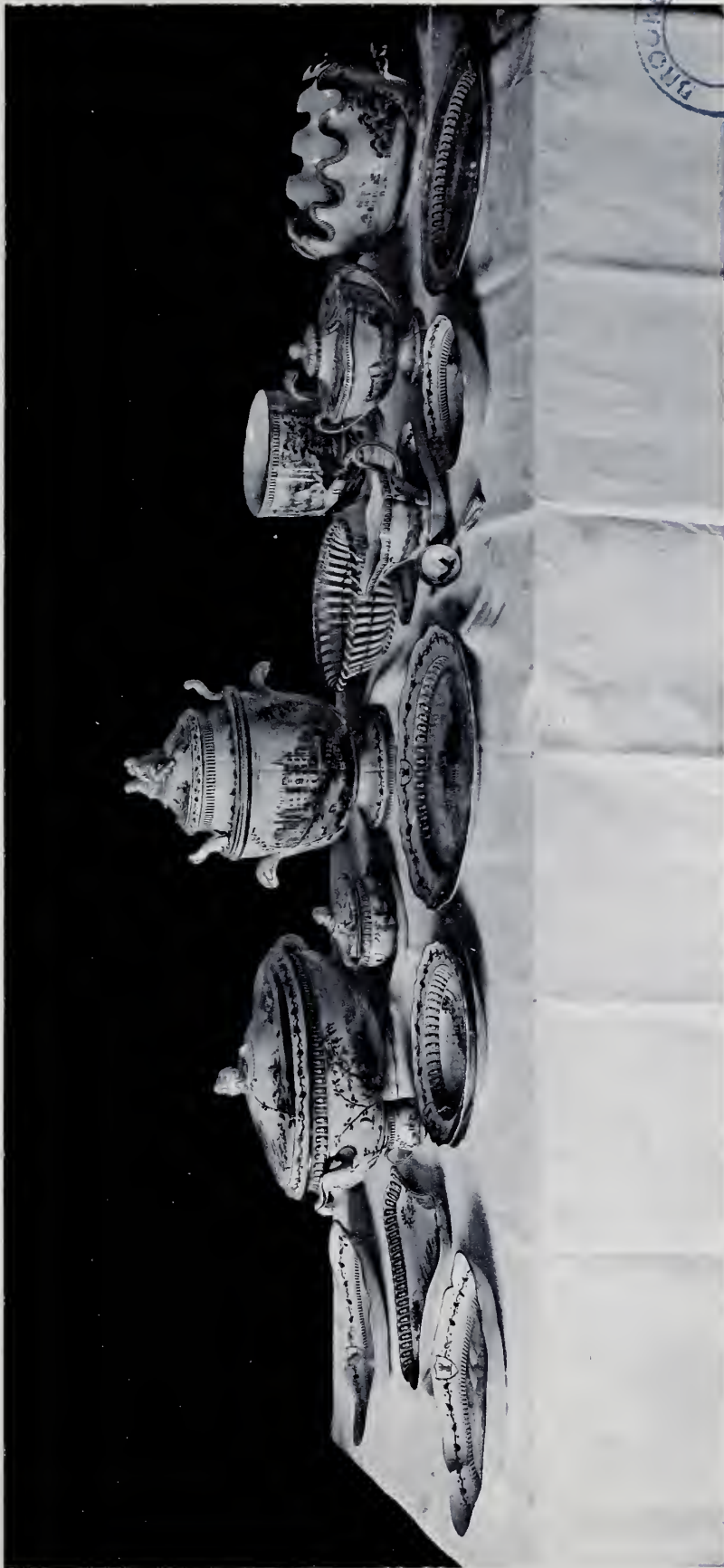
There was, no doubt, a vast deal of careful consideration given to this great service, especially on the part of the two partners, Wedgwood and Bentley, in conjunction with Stringer, who was in charge of the artists, and we can imagine how many consultations between the principals took place before a definite decision was arrived at. One of the principal difficulties was with respect to the illustrations, a difficulty that at the present day it is not so easy to grasp, as we have at our disposal

a multiplication of photographic processes to assist us. In 1773 there was, of course, nothing of the kind, and various plans were adopted for obtaining the views. It will be seen that Wedgwood himself suggested the use of a camera obscura in the following letter:

ETRURIA, 4th Aug^t. 1773.

Mr. Stringer has promis'd to get me a few views for the Russian service, but I do not expect more than perhaps half a doz. Do you think it would be worth while to ingage Stringer for a few months to paint & instruct our hands in London? Upon this plan I would bring him up to London—have a Camera Obscura with us, & take 100 views upon the road. There are many pictures, from real views of seats in the good houses in London—These must be come at as many as possible. Suppose a written advertisement asking that favor was put up in our Rooms. A Gentⁿ at L^d Gowers' gave me a good hint if it could be put into execution, which was to apply to Mr. Brown, tell him what we had to do, & that with respect to fame no man in England was so much interested as himself in the execution of our plans. He could procure us a great number of designs, tell us who had the views of their pleasure grounds taken, & might lend us a hand to take others, & perhaps do more. I wish you could send me a good Camera Obscura, not too cumbersome, that I could take to the Neighbouring gent^{ms}' seats here, as I find it will be in my power to pay some acceptable compt^s in that way to some gentⁿ in our Neighbourhood.

Very possibly this suggestion was carried out, but a great many of the views were either obtained from water-colour drawings, or from engravings, and the Mayer papers give records of various purchases which no doubt had to do with the projection of these views. The following bills, which have been copied from the originals in the Mayer collection, relate to landscapes, drawn by an artist named Shuter, and to engravings purchased from various dealers, both in folio and in books, and there seems little doubt that all these invoices were in connection with the preparation of the Russian service, although of course only a few of the volumes in the bill from Cadell actually relate to this particular commission, the other books



THE PREPARATION OF THE SERVICE 15

being those which Josiah Wedgwood would require for his ordinary perusal. The four accounts read as follows:

MESSRS. WEDGWOOD & BENTLEY

To WM. SHUTER

July 13th 1774.

To drawing & teinting 7 Landskips & Retouching	£	s.	d.
2 Oval Dishes	3	3	0
July 4 By a Guinea on [acct. ?]	1	1	0
	2	2	0

The Landskips were

- 3 Views of Warwick Castle
- 1 View of L^d Radnors Estate at Folkestone
- 1 Do. of Hon. Cavindishes Seat
- 1 Do. of New Gatehous at the Archbishop of York's
- 1 Do. of Ld Fortesque's Country Seat

MR. WOOD

You may pay Mr. Shuter this Bill

THOS. BENTLEY.

Receiv'd the Contents in full

P^d WM. SHUTER.

£2 2 0

Aug^t 2^d 1774 Received of Mr. Wedgwood the Sum of One Shilling for Six views of the River Thames in full of all demands.

THOS. MAJOR.

£0 1 0

MR. WEDGWOOD

Bo^t of John Boydell

1774		£	s.	d.
Jan. 19.	To 8 Views of Lakes	1	1	0
	To 2 Chatsworth & London Hosp ^l	0	7	0
		1	8	0

Rec^d the Contents in full

JOHN BOYDELL.

MR. WEDGWOOD

Bought of S. Hooper

1774

Feb. 2.	1	Grose's Antiquities No. 1 to 25 inclusive.	£	s.	d.
			3	15	0
		By 3 Nos returned	0	9	0
			<hr/>		
			£3	6	0

Received 7th February 1774 the Contents
in full for Mr. Hooper

THO^s WOOD.

MR. WEDGEWOOD

To THO. CADELL

1774.			£	s.	d.	£	s.	d.
January 22	1	Bryants Antiquities 2 . . .	2	4	0			
	1	Miss Akins [Poems ?] . . .	0	2	6			
	1	—Misscellanies . . .	0	3	0			
			<hr/>			2	9	6
Feb. 10	1	Bank's Voyages 3 V Eleg l'Imp				4	4	0
15	1	Humes Hist 8 V 4to Eleg . . .	7	7	0			
	1	Parliamentary Hist ^y Do . . .	7	7	0			
	1	Grays debates . . .	3	5	0			
	1	Chandlers debates 22 V . . .	12	12	0			
	1	Fergusons Astronomy 4to . . .	0	18	0			
	1	—— Lectures Do 4to . . .	0	18	0			
	1	Hamptons Polibius 4 V . . .	1	6	0			
	1	Burnets Own [Times ?] 4 V . . .	1	0	0			
	1	Brydons Tour 2 V . . .	0	14	0			
	1	Smiths Thucydides 2 V Gilt . . .	2	10	0			
	1	—— Xenophon . . .	0	15	0			
			<hr/>			38	12	0
June 2 ^d	1	Pennants Tour . . .				1	4	0
18	1	History of England in [Letters ?] 2 V . . .	0	6	0			
	1	Reflections on . . .	0	6	0			
	1	Chapoons Letters 2 V Gilt . . .	0	7	0			
	1	Gregorys Legacy . . .	0	2	6			
	1	British Biography 6 V Gi . . .	1	11	6			
			<hr/>			2	13	0
			<hr/>			£49	2	6

Rec^d Nov. 2^d 1774 full payment

T. CADELL.



THE PREPARATION OF THE SERVICE

17

MR. WEDGWOOD

To J^N° PYE

1774.		£	s.	d.
Feb ^{ry} 7th	To a Volume of Views	3	3	0
	To a View of St. Vincents Rock	0	1	0
	To 1 Do. Lord Harringtons & 1 of the Mall	0	2	0
	To 2 Chalk Pencils	0	0	7
	To making Sundry Drawings	3	3	0
	To Engraving 9 Plates	11	11	0
	To Copper for Do.	1	1	0
	To Paper and Printing 900 of Do.	1	6	0
March 28th	To Addition of Letters & Alterations	0	10	6
April 2nd	To Printing 450 & Paper	0	13	0
		<hr/>		
		£21 11 1		
		<hr/>		

~~Received the Contents of this Bill~~~~April 29th 1774~~~~in full~~Pd ~~J^N° PYE.~~

April 29th, 1774. Received the Sum of Seven Pounds one Shilling, being the remainder & in full for the above Bill.

Pd J^N° PYE.

Note.—The words scored through appear so in the original.

Communications must have been opened up with very many of the neighbouring landowners, especially those in Staffordshire, and in the immediate vicinity of the county, and the Wedgwood papers at Etruria contain several letters from Josiah Wedgwood's customers, placing at his disposal drawings and engravings of their houses and parks, that they might be illustrated on the service.

Even yet the question of cost was worrying the potters. It was clear that the Consul was not a person who had any exalted ideas with regard to art or the cost of exquisite decoration. He was treating the whole thing from a purely mercantile point of view, regarding it as a commercial matter, and taking no special interest beyond that of executing an ordinary important commission, but Josiah Wedgwood had quite made up his mind that if he was to do himself justice and carry out the

commission in the manner in which he considered it ought to be performed, he must be given a free hand, and must not be hampered by constant inquiries as to what the expense should be. In a letter which he wrote to Bentley on the 18th of April, 1773 (which letter unfortunately does not appear to be now in existence) Wedgwood says: "We cannot tell to a hundred pounds or two what the expense will be, and should therefore have some latitude in our agreement." This quotation from the letter appears on another letter of about the same date, but as the original from which it is taken cannot be found, we do not know whether the potter worked out the argument in any more detailed manner in his correspondence. It is quite evident, however, that the Consul persisted in raising objections, and at last an appeal was made to the Empress herself. How it was made we do not know, but it was probably in the form of a letter to Lord Cathcart, in which no doubt Josiah Wedgwood set forth very clearly his desire to make the service as fine as possible, and not to depend solely upon engravings and published views, but to make special water-colour sketches of places that were not represented in engravings, with a view to carrying out the work in a thoroughly satisfactory fashion. The papers which convey the Empress's decision cannot now be found, and it is not very clear whether they were in existence at the time when Miss Meteyard wrote her book, but the spirit of the Imperial decision can readily be gathered from the letter Wedgwood wrote to Bentley on the 30th of July, 1773, in which he shows that the reply from the Russian Court had been entirely on the lines he had suggested, and that he was now able to go to work upon the service with enthusiasm. This important letter reads as follows:

TRENTHAM, 30th July 1773.

I thank you for the good account from St. Petersburg. The Empress has again prov'd herself to be what we had before all the reason in the world to believe she was—a Woman of sense—fine taste, & spirit.—I will have some real views taken & send them to you, from Trentham,—Keel, Lawton, Booth, Swinnerton, Shutboro',

N O W R E A D Y . C O M P L E T E I N F I V E V O L U M E S .

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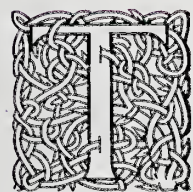
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REVISED AND ENLARGED UNDER THE SUPERVISION OF

G. C. WILLIAMSON, LITT.D.

WITH THE HELP OF A NUMBER OF SPECIALISTS.



THE first edition of the "Biographical and Critical Dictionary of Painters and Engravers," by Michael Bryan, was published in 1816, and since that time it has held its place as the most complete and trustworthy authority on the lives and works of the painters and engravers with whom it deals. It was revised in 1849 by Mr. J. Stanley, and in 1876 a supplement was added by Mr. H. Ottley. This work was superseded in its turn by an entirely new edition, begun in 1884 and completed in 1889, under the editorship of Mr. R. E. Graves and Sir Walter Armstrong. This edition has frequently been reprinted and is still in considerable demand, but it was felt that the time had come for a new revision of the work in the light of modern research and criticism. During the fourteen years that have elapsed since the last edition was issued, an enormous amount of new material has been gathered together bearing on the history of art, scientific criticism has caused a very considerable revision of the works attributed to various of the old masters, and much alteration has been rendered necessary by the transference of numerous pictures from one owner to another.

Editions of
Bryan's
Dictionary

**New
Articles**

Thus many of the articles have been entirely rewritten, or recast, including those on Altdorfer, Michael Angelo, The Bellini, Botticelli, the Bonifazio (or Pitati) family, Carpaccio, Cima, Claude, Correggio, Cossa, Costa, Cosway, David, Dürer, Van Dyck, Engleheart, Van Eyck, Ferramola, Foppa, Fra Angelico, Francia, Garofalo, Giorgione, Giotto, Girtin, Gozzoli, El Greco, Hals, Holbein, Hoppner, Lancrer, Leech, Liotard, Lorenzetti, Lotto, Mantegna, Matsys, the Anonymous Masters and the German Early Masters, Memlinc, Morland, Murillo, Neroccio, Oliver, Palma Vecchio, Patinir, Perugino, Peruzzi, Piranesi, Pisano, Piazza, Pourbus, Raeburn, Raphael, Rembrandt, Reynolds, Ribera, Riesener, Romanino, Romney, Rossetti, Rubens, Russell, Salario, Schongauer, Scorel, Signorelli, Sodoma, Steen, Tintoretto, Titian, Van Der Goes, Van Der Meire, Van Der Weyden, Velasquez, Da Vinci, Vivarini, Watteau, Wolgemut and Zoppo.

**New
Names
included**

In addition to the above, the list of painters and engravers of all countries who have died since the publication of the last edition, contains such names as Böcklin, Rosa Bonheur, Bonington, Madox Brown, Burne-Jones, Burton, Calderon, Vicat Cole, Constant, Sidney Cooper, Cope, Corbet, Du Maurier, Dupré, Eddis, Faed, Fagan, Birket Foster, Gilbert, Greenaway, Hamerton, Keene, Leighton, Maris, Meissonnier, Millais, Monkhouse, Monticelli, Henry Moore, Albert Moore, Morris, Munkacsy, Overend, Paton, Peale, Pearson, Pettie, Phipps, Pickersgill, Picknell, Ruskin, Stott, Segantini, Simpson, Smart, Toulouse-Lautrec, Vollon, Watts, Whistler, Whympere, Wimperis, Wolf and Youngman.

Thus there are in all some 1,200 new biographies, and in addition it is estimated that upwards of 4,000 corrections and alterations have been made in names, dates, and other matters of fact which modern research has rendered necessary.

**The
Editor
and Con-
tributors**

The whole work has been executed under the supervision of Dr. G. C. Williamson, editor of the "Great Masters in Painting and Sculpture" series, whose extensive acquaintance with the results of modern research, combined with his intimate knowledge of the galleries of Europe, and his long experience as a writer and critic, give him peculiar qualifications for the work. He has been assisted by a number of specialists, including Mr. Roger Fry, Mr. Campbell Dodgson, Mr. Lionel Cust, Dr. Frizzoni, Dr. Corrado Ricci, Dr. Ludwig, Professor Langton Douglas, Mr. W. H. J. Weale, Lord Ronald Sutherland Gower, Mr. G. S. Layard, Mr. Lawrence Binyon, Mr. Sidney Colvin, Mr. E. J. Oldmeadow, Mr. Charles Holroyd, Mr. F. Harrison, Mr. H. Cook, Dr. Gronau, Dr. Kristeller, Mr. R. H. Hobart Cust, Mr. A. B. Chamberlain, Rev. Gerald S. Davies, Miss Maud Cruttwell, Mrs. Ady, Dr. Laing, Mr. A. L. Baldry, Mr. Malcolm Bell, Mr. Edgcumbe Staley, Mr. E. R. Dibdin, Mr. Roberts, Mr. Caw, Mr. Pollen, Mr. Whitman, Mr. Pinkerton, Miss Constance Ffoulkes and "Mary Logan."

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"In the hierarchy of the Fine Arts Bryan's 'Dictionary of Painters and Engravers' has held, if not undisputed, certainly well-merited eminence for close on a hundred years. . . . The fourth, and what in our time must be the final, edition, has been entrusted to the care of Dr. George Williamson, and no better choice could have been made. Dr. Williamson's services to the literature of the Fine Arts have been distinguished by sympathetic knowledge, and no partial leanings to this or that school of criticism. His biographical works can thus be relied on to deal justly and in due proportion with every class of critical summary. . . . The text bears evidence of careful revision on every page; and the value of the book to the general reader is very greatly increased by a fine series of reproductions after masterpieces in all countries. In short, Dr. Williamson has done his work with intelligence and with thoroughness. The further volumes will be welcomed, for certainly **no one interested in the Fine Arts can afford to be without this comprehensive and indispensable dictionary.**"—*Pall Mall Gazette*.

"A new edition of Bryan is a great event in the artistic world. Fourteen years have passed since the third edition was completed, and extorted universal admiration by its thoroughness and accuracy. Since then, death has required many new biographies to be added, and scholarship and research have rendered necessary a vast number of corrections in the standing text. . . . As to the general revision, the editor and his contributors have done well, and **the book, long since recognized as a classic, will be more than ever indispensable.**"—*Magazine of Art*.

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Ingestry, Etruria, & many other places. Pray have you Wilsons views from different places in Wales, if you have not Mr Sneyd will lend them us.

The Consul should not talk of *doing them as much lower as we can*—If his Mistress heard him she wo^d rap his knuckles—we could do them as much lower as he pleases but to do them in the manner the Empress wishes to see them; & as we (I mean the Consul & all of us) may receive due honor from the execution of the noblest plan ever yet laid down, or undertaken by any Manufactures in Great Britain.—The price agreed upon is cheap beyond comparison with anything I know, & you will I make no doubt of it convince the Consul of it *in due time*.

There is another source for us besides the *publish'd views*, & the real Parks & Gardens. I mean the paintings in most Noblemens & Gentlemens houses of real Views, which will be sketch'd from by some of our hands at less expence than we can take real Views, but I hope prints may be picked up to go a great way or we shall be sadly off as they are to be number'd & nam'd.

Immediately upon the receipt of the Imperial decision, more artists were set to work; two, William Mence and Thomas Mills being added to the list of those who painted the inside borders, and several others put on to the landscapes. Amongst them were two artists whose names, Miss Meteyard reminds us, are always indicated by the prefix of "Miss," marking them out as belonging to a superior position in life to that of the other artists. Of these two painters a Miss Glisson seems to have been the better, as she was paid 12s. per week, and was steadily employed at Chelsea for some considerable time. The other one, Miss Pars, was the sister of William Pars, who went as draughtsman to Greece, Italy, and Asia Minor, for the Dilettanti Society, and was employed by it on three or four different expeditions to procure drawings of buildings and landscapes for the purposes of the volumes issued by the Society. Pars was an Associate of the Royal Academy, and spent the few later years of his life entirely in Italy, dying in Rome of a fever in 1782. Many of his works were engraved, and others were reproduced in aquatint by Sandby. His sister, who

resided with him in Cheyne Row, was responsible, so far as the records show, for a great many of the landscapes on the Russian service, notably those representing ruins. She was paid 10s. 6d. a week, but does not appear to have been in such regular employment as her companion, Miss Glisson. Very possibly it was only the more difficult and elaborate views that were put into her hands. The other artists, in addition to Mrs. Wilcox, who has already been mentioned, were Catherine Dent, Ann Mills, Grace Roberts, and her sister Ann Roberts, and their work, it is suggested, was mainly connected with the border of oak-leaves, and with the inner border—with the exception of Mrs. Wilcox, who was frequently working at the landscapes. The men who were painting the landscapes, Bakewell and Unwin, have already been mentioned. Nathaniel Cooper, who was put on at first to paint the inside borders, was later on given the work of painting the frogs, for which he was paid 2½d. and 3d. each. Linley, who started at the oak borders, was transferred to the fruit and flower baskets, and several more artists were put on to painting the oak borders, the inner borders, and the lines. The wages-sheets reveal the names of John Englefield, Joseph Barret, William Quirk, Samuel Armstrong, William Henshaw, Nathaniel Wallace, William Thomas, John Roberts (the father of two of the girls, Grace and Ann, who were also engaged in the works), George Simons, George Seigmund, Thomas Simcock, Thomas Hutchens, and John Roberts, junior, the brother of the two girls just mentioned. The whole of the decorative work was under the management of David Rhodes, who acted as master, and of Mr. [sic] Mather, who was clerk, and the wages ranged from 31s. 6d. a week down to 10s. a week. The wages of the women ranged from 18s. to 7s. a week, Mrs. Wilcox being the only one who was paid 18s. The decoration on the service is so good, that it is eminently desirable that the names of the persons responsible for it should be mentioned, and it is also of interest to note that there are, in the pottery districts, persons now being



employed in similar work who claim to be lineal descendants of several painters who were engaged upon this wonderful service.

The camera obscura, which Wedgwood referred to in one of his letters, was obtained, as there is a reference to the cost of its fittings in the Wedgwood papers, and it is probable that by means of this apparatus many of the larger views were taken. In Wedgwood's letter of 4th November, he refers to the work that Stringer was doing in the following phrases:

ETRURIA, 4th Nov. 1773.

For some time past young Stringer has taken up a good deal of my time. He is still with me, & I suppose we shall continue taking views for ten days or a fortn^t longer, it being about two days work to fix upon a situation, take a rough sketch, & copy & finish another from that, which is the course he takes.

We have two from Trentham, finish'd, one in the rough sketch, one from Mr. Mills's, & one from Etruria in the same situation which is all we have done in ten days.

I am waiting upon L^d Gower with his sketches this morning, & to ask his farther advice, & on Saturday I propose taking Stringer to Wolsley Bridge, & leave him awhile among the fine situations there.

Stringer was not the only artist employed in this manner, as the nephew of a Mr. Henschall was responsible for some of the water-colour drawings, and it is quite clear that Josiah Wedgwood himself was frequently with the painters, suggesting suitable views, and advising them in various ways. The great potter never spared himself, and although his health was exceedingly poor, and it was always difficult for him on account of his infirmity to move about, he yet seems to have wandered over not only his own county, but the various counties near at hand, in order to suggest suitable views and to pick out the special positions from which he wished the views to be made. We hear of him at Shugborough, at Trentham, at Swynnerton, at Keele, and other places very frequently, and he was also on several occasions in Dovedale, and at places in Yorkshire and

Lancashire. Still, however, there was great demand from Chelsea for more pictures, and it was very difficult indeed for Wedgwood to supply all Bentley's requests. Bentley wrote to say that if fresh views were not sent, he must proceed to copy over again those which they had: but this was entirely contrary to the idea that Josiah Wedgwood had laid down, and he was determined that, if possible, every piece should have a different view, even where, in some instances, no less than four views were to appear on larger pieces, such, for example, as the covers of the vegetable dishes. He was not able to carry out his idea with perfect exactitude, for there are examples in the service in which the same view occurs more than once, but they are of quite an insignificant character, just tiny vignettes forming an unimportant part of the decoration, and of very small value in the consideration of the whole service. The actual important views differ upon every piece, and are 1,282 in number.

Amongst the papers preserved at Etruria is an interesting draft of a letter, in Wedgwood's handwriting, addressed to a Mrs. Talbot, and dated December, 1773, when the difficulty of obtaining more views was in full swing. It would appear that very probably the potter issued various invitations such as this one, to different persons with whom he was more or less acquainted, and who were the owners of ruins, parks, or gardens which it was desirable should be illustrated. The appeal was very well received, and the sketches came in from all parts of England. The draft of the letter reads as follows:

Draft of a Letter to Mrs. Talbot.

Decr. 1773.

We are now executing a commⁿ for the Empress of Russia. It is for a Table service consisting of near 2000 pieces upon each of which is to be a real view from English Gardens & pleasure grounds painted in Enamel. We are to n^o each piece & send a Catalogue to the Empress, saying from whose seat each view is taken. May I beg the favor, Mad^m, of enriching our collection with a few of these views from your beautifull Park & Gardens.



A Painter (Mr. Stringer of Knutsford) will wait upon you in a few days to ask this favor & if you please to indulge /him/ with the permission it will be gratefully acknowledg'd by
Mad^m &c.

We must not forget, in our consideration of this difficulty of obtaining the views, how much less easy it was to journey about the kingdom in 1773 than it is at the present time, and it is only too clear that Wedgwood can have spared neither pains nor cost in sending his artists all over the country to procure the delightful illustrations now adorning the service. There were many cases, of course, where, when the artist came to a suitable place, he painted a great many views. As we have seen in the introduction, there were twenty-seven views from the vicinity of Hampstead and Highgate. There are many views at Stow, several at Kew, quite a number in London, and a great many in one particular part of Scotland. Again, certain noblemen appear to have given him particular advantages, as, for example, we notice that each of the country seats of the Earl of Stamford is represented, Envil, Bradgate, and Grooby, and that, of the Duke of Northumberland's houses, Alnwick, Syon, and Northumberland House are all represented. Some of the places are extraordinarily out of the way, and one wonders what could have induced artists in those days, to journey to the Scilly Isles, or to the extreme north of Scotland in search of views. It is, however, quite possible that drawings were brought or sent to Josiah Wedgwood for him to look at, and to purchase if he thought fit. No doubt the information that the service was being prepared spread all about England, and we can readily imagine the various drawings which would come in to the potter for him to examine. It is strange that, with two exceptions only, all these drawings have disappeared. One or two suggestions may be made. Wedgwood was an exceedingly skilful business man. It is quite possible that he may have been so much in advance of his day as to have arranged with his artists that he did not purchase the drawing itself, but only the right

to make use of it, and very likely the actual drawing remained the property of the artist who executed it, and was returned to him after the completion of the work. Certain of the drawings must, however, have come into the possession of the potter, because we have records of their being paid for, but there is no trace of them amongst the Wedgwood papers. By Josiah's successors they may have been considered of very little importance (as we have already seen one shilling only was paid for six views of the River Thames), and they may therefore have been destroyed. On the other hand, it is possible that they may have been sent to Russia, although this is hardly probable. There was no particular reason why Josiah Wedgwood should send the sketches to St. Petersburg; in fact, from a business point of view, the reason would rather have been in the opposite direction. There is not the slightest mention in any of the papers of the views having been sent to St. Petersburg, nor does Mrs. Delany, who saw the service later on, refer to the drawings, and we are therefore inclined to think that they have disappeared in the same way as, unfortunately, a very large proportion of the Wedgwood papers have already done. The second Josiah was not a person who took much interest in the documents relating to his great predecessor. It was due to his carelessness that the six sacks full of papers passed into the possession of Mr. Mayer, and are now in the Liverpool Museum: and although it is greatly to be regretted that these papers are not available to the student in the family museum at Etruria, yet, considering the way in which Wedgwood's immediate successors treated the potter's documents, and allowed them to be destroyed or sold, we may be thankful that the six sacks of papers in question passed into the hands of so skilful an archaeologist as Mr. Mayer, and were by him preserved from destruction. The greatest loss that the Wedgwood family ever sustained in this respect, is that of the entire Bentley correspondence. Josiah Wedgwood so greatly valued his friend's letters that he had them bound up, and they were known to the family as his



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"Bible," but the volume has entirely disappeared, and with it almost all our information concerning the wonderful correspondence which Thomas Bentley carried on for so many years with his great friend. Possibly the volumes of engravings and the water-colour drawings prepared for the service shared the same fate as the Wedgwood letters, and disappeared, with many of the letters belonging to the firm, papers which would now be of immense importance to them. Unluckily, amongst the missing ledgers is the one for 1774, giving the details of the transaction with the Empress Catherine. Those immediately preceding and following that date are in existence, but the one that is most wanted cannot be found.

Of the drawings for the service only two appear to remain. One is a small circular drawing, signed at the back "Nitalba del 1774" and the number "2." According to the catalogue, No. 2 was a view on the Thames at Twickenham, in the county of Middlesex, but the particular piece happens to be one of those which has been broken in Russia long ago, and therefore it is impossible to be absolutely certain that the sketch in question was that for the plate in the service which bore the figure "2" on the reverse. It is of some probability, however, that this is the case, as the picture is evidently that of an important house on the banks of the river, and it may well represent one of the Twickenham villas, possibly Pope's Villa. It is illustrated in this volume, and in its particular respect is unique. The other is a water-colour of Mr. Wedgwood's house at Etruria, and both are now in the Wedgwood museum in Etruria.

By November, 1773, the service was very well advanced, and Wedgwood was beginning to consider the question of its being exhibited in London. He writes a long and interesting letter to Bentley on the 14th of November, which reads as follows:

ETRURIA, 14th Nov^r. 1773.

We could not send you the views we have taken, for the Gentⁿ here will see, not only the views of their own seats, but their neigh-

E

bours likewise, to compare them together, so that we must finish our Staffordshire views, at least those about us, before we can send you any of them. The Gentⁿ seem highly pleas'd with the compliments, as they are pleas'd to say I am paying them, & from what I percieve in the little we have done, I could make it worth my while to pursue the same plan all over the Kingdom, & I believe that of any Painters to accompany me. I will not take up your time in telling you *why* or *how*, for I am sure you will readily percieve that the Artist who can have it put into his power to compliment & flatter all the Great People in the Kingdom must be in the high road to make his fortune!

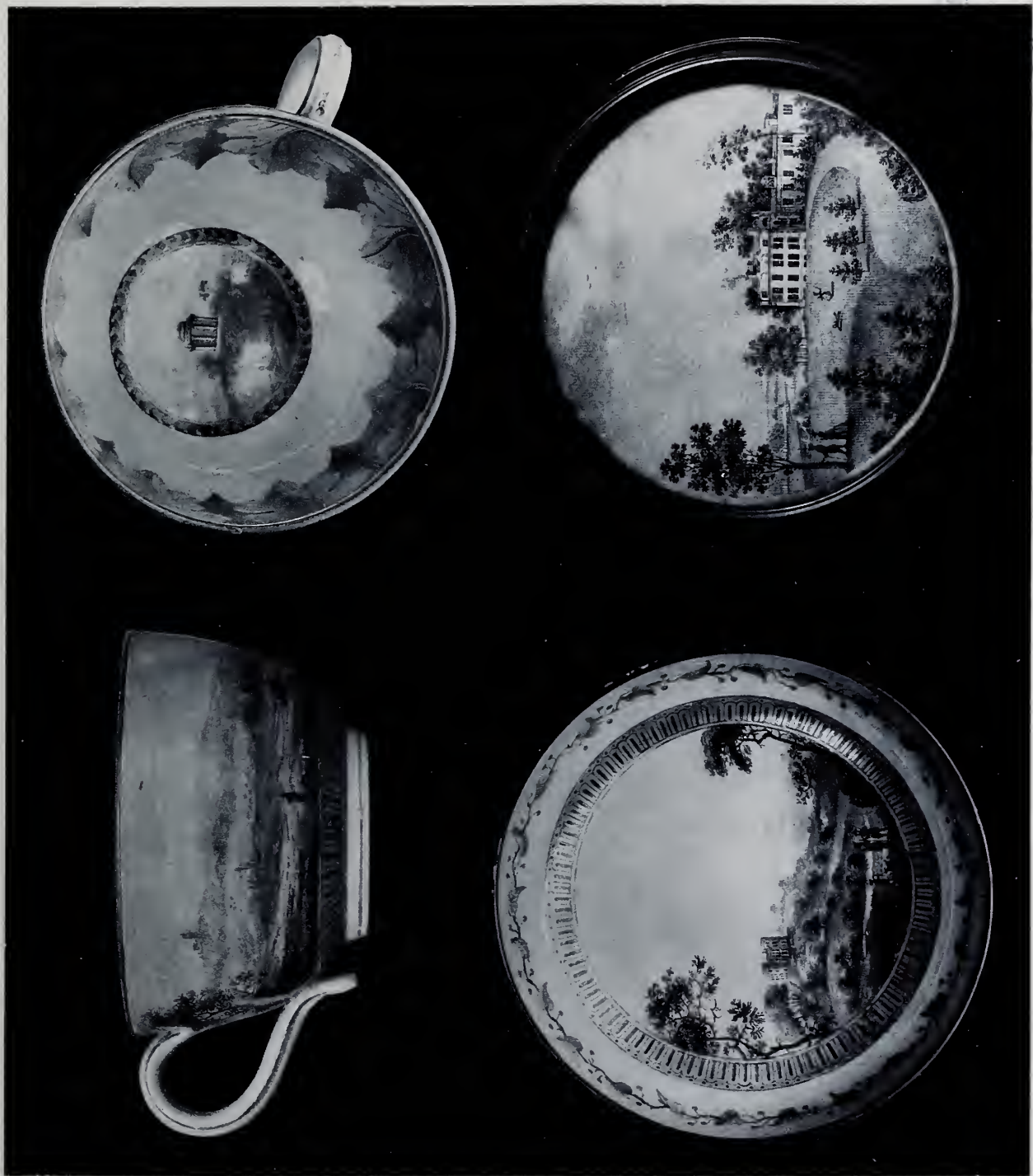
Let me know what sized Landships to take, for we finish them to the oval of the dishes, & let me tell *you* whilst I think of it that L^d Gower, & some others of my Neighbours, will expect to be shewn upon some of the larger dishes, & their views are taken accordingly.

With respect to views within 20 or 30 miles of London, if you or your fr^{ds} know of any young Artists who have not yet made their way into full business—I am sure you might serve them extremely.

The Ladies & Gentⁿ here talk of coming up to London on purpose to see the service if we shew it before it is sent away. I tell them we will get leave if we can, for I am not yet positive as to the consequences of shewing it at all in England.

On one side it wo^d bring an immense number of people of fashion into our Rooms—wo^d fully complete our notoriety to the whole Island, & help us greatly, no doubt, in the sale of our goods, both usefull & ornamental.—It wo^d confirm the consequence we have attain'd, & increase it, by shewing that we are employ'd in a much higher scale than other Manufacturers. We should shew that we have paid many compliments to our Friends & Customers, & thereby rivet them more firmly to our interests, but then we must do this pretty universally, or you see the danger. For suppose a Gentⁿ thinks himself neglected, either by the omission of his seat, when his Neighbours is taken, or by putting it upon a small piece, or not flattering it sufficiently. He then becomes our enemy—Gains some of the Artists to his party, & Damns it with the Rⁿ Ambass^r & with every one he is able. This is a Rock, a dangerous one too, & I do not see indeed how we can avoid it *shew* or not *shew*, for if a Gentⁿ asks if we have taken his seat, we must tell him, & if he farther asks to see it, I do not see how we can deny him.—These ideas have been floating in my head a long time, twenty on one side & a score on

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the other so that I am not able to determine anything, but your opinion thrown into either scale will make the other kick the beam, & I shall be very impatient to hear from you on the subject.

About this same time, as Miss Meteyard points out to us, a question began to perplex the two partners concerning the sizes of the pieces in the service on which the landscapes were to be represented. Probably some of the persons who were assisting the potter were expressing dissatisfaction that the views they had allowed him to make were only being reproduced on pieces of pottery of comparatively small importance. Every one would have liked to have seen his family seat presented on a large dish, and those who had to be content with the covers of custard pots, or with small vignettes on vegetable dish covers, were probably beginning to express some indignation. In Wedgwood's letter of 23rd November, he refers to this difficulty, and returns to it in a further letter of 1st December.

November 23, 1773.

I think, by what you mention in your last, & by what I have seen and learn'd lately, we shall do much better in every respect than we have hitherto done, & by the time this service is completed we shall be about prepared to execute such an order for our own Good K. & Q., but this is under the Rose. The line we have thus got into, is very promising, & I hope will succeed. We have sent you a doz. Views, & shall send you more and those from Enville, 2, 3, or 4 from Soho soon, I am most afraid of our not having large Dishes & other large pieces enough left to oblige our Friends who sho^d be put into capital situations.

December 1st, 1773.

It is a Pity but we had more large Dishes in the service. As it is, it will seem & be in reality, too a great a partiality for a Country Esq^r though he does happen to be one's neighbour, & a good man, to occupy so Capital a situation as a large Dish when there is but 2 or 4 in the whole Service. If we can afford one of them to L^d Gower will be as much as the Bargain, for we have in my opinion been guilty of a Capital omission in not waiting upon his Majesty to

acquaint him with the comm^{ds} we have rec^d from the Empress & to know his Maj—s pleasure if he would permit us to take any views from the R—l Palaces or Gardens—but it is better late than never & I am firmly of opinion it ought to be done, & beg leave to submit it to your consideration.

A Guinea & half is too much per View, we can have some hundreds much cheaper—but do not break off with the Gentⁿ—tell him if you please that I am coming to Town &c.

An examination of the photographs of the pieces of the service, and especially of the actual ones lent by the Emperor of Russia to Messrs. Wedgwood, has convinced us that Bentley's idea with regard to the decoration of the service was much more that of suiting the views to the pieces in question, rather than arranging to give special distinction to certain important patrons by representing their houses on the larger articles. In a word, it had been the artistic side of the illustrations that had more appealed to Bentley than a consideration of the patrons of the works. We have not, of course, any means of knowing which pieces were made first, and which represented the final productions at Chelsea, but it would look, from the wording of the last two letters quoted, as though both Wedgwood and his partner, in their consideration of the places to be illustrated on the service, had either entirely neglected to approach the royal family, or else had been afraid to do so. In this connection a letter of 13th December should be noted.

ETRURIA, 13th Dec^r. 1773.

Mr. Stringer drew two Temples out of Stuarts Athens *which have been built at Mr. Ansons*, & put the ground & trees in them by my description, but I suppose the objects will be found much better done in Mr. Ansons views which was the reason I wrote to you not to paint them.

I was afraid their Majestys wo^d see our good things from other People,—but we must tell them those were only *Essays* we did not think them perfect enough for Sov^{rn} inspection.

If we sho^d conquer Turkey!—

It is more than our Mistress the Czarina is able to do.



The artistic side of the question had clearly been paramount, the desire to get the most beautiful views available; but all at once the potters had remembered that they were ignoring important patrons, and, in all probability, the pieces representing the royal residences were executed in the latter part of 1773, and not in the earlier part of the year. That they were able to please all their patrons by the arrangement of the various views we very gravely doubt. There was in all probability a good deal of disgust expressed on the part of many persons to the effect that the illustrations of their particular houses had not received right consideration, but as Wedgwood himself says in the letters already quoted, he had not sufficient large dishes to give a big dish to every important person, and discretion had to be left in his hands as to adapting the various views to the suitable pieces of pottery. The papers mention the names of several persons who assisted him with views of their houses—Lord Radnor, Lord Gower, Lord Talbot, Lord Stamford, the Duke of Northumberland, the Hon. Booth Grey, Mr. Anson, Lord Lichfield, and others—and there are also references to the work of three landscape artists, Devis, Smith, and Dere. The first-named was probably Antony T. Devis, 1729-1817, a landscape painter who exhibited both at the Society of Arts and at the Royal Academy, and who spent the latter part of his life at Albury in Surrey, where he died. He was very probably responsible for the Surrey views which occur on the service. It is not certain who Smith is, he may have been Francis Smith, who made several drawings of London and Westminster Bridge, and died in 1779, especially as there are views of both these bridges on the service. George Smith, of Chichester, was living at the time, painting landscapes and issuing etchings in conjunction with his brother John, but it is more likely that the painter is John Smith, who was known as Warwick Smith, one of the earliest draughtsmen in water-colours, and the man who accompanied Lord Warwick to Italy to make various sketches. He became the President of the Water-colour Society in 1816, and he may

well have been the painter who was responsible for some of the English drawings made before his journey to Italy. Dere, who is referred to, we are not acquainted with.

Two other artists who were employed in connection with the Russian service must be mentioned, although one of them had died previous to the date of the commission, and it was only his existing works that were used. George Barret (1728-1784) prepared some of the London drawings, and is believed to have been responsible for the one of Northumberland House and some of the landscapes at Chiswick. He was a clever landscape artist, an Irishman by birth, and an early member of the Royal Academy, contributing frequently to its exhibitions. The other artist is J. B. C. Chatelain (1710-1771), several of whose views in or near London were engraved for Boydell. In one or two instances which are referred to amongst the illustrations, it is quite clear that views of Hampstead were taken either from Chatelain's engravings, or, what is quite possible, from the original water-colour or pen-and-ink drawings which this clever French artist had made, and from which he prepared his engravings.

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View of Hampstead after the engraving by J. B. C. Chatelain.
See opposite pages 2 and 78



Charles Diller

W. H. Tomes Sculp.

A Prospect of Slampstead from the Foot way next the Great Road at the Top of Pond Street.

Published March 25, 1745. According to Act of Parliament, & Sold by the Proprietor W. H. Tomes Engraver in Union Court near Hatton Garden Holborn.





W. H. Jones Del.

A Prospect of the Long Room at Hampstead from the Heath

Published March 25th 1745. According to Act of Parliament, & Sold by the Proprietor W. H. Jones Engraver in Union Court near Euston Garden Holborn.



CHAPTER II

THE SERVICE ON EXHIBITION

WE have seen in one of Wedgwood's letters that he suggested the idea of exhibiting the service in London before it was forwarded to Russia. His friend, Thomas Bentley, appears to have strongly encouraged this idea, and as for some considerable time the firm had outgrown their premises in Great Newport Street, it was desirable that a room should be found suitable for the exhibition. Miss Meteyard tells us that there was great delay before a final decision was arrived at with respect to it. Wedgwood had always kept up an intercourse with the brothers Adam, and for a while he thought of renting one of the houses they were building in the Adelphi, but did not consider the situation altogether suitable. He then looked at Lincoln's Inn Fields, and very nearly decided on taking Newcastle House; and a little while later on considered Lord Bateman's house in the Strand, but rejected that, as the rent was too high. Finally, he decided on the neighbourhood of Soho Square; and as Mrs. Cornelly was at that time in prison, it was thought that perhaps it might be well to take her house, but this idea was in its turn relinquished. A large house in Greek Street was just then vacant; and at the back of it was a good-sized dissecting room, which would be, Wedgwood considered, exceedingly suitable for his purpose. As far back as 1772 the potter had seen this room, but there was then no immediate necessity for moving, and, consequently, the idea of taking it was postponed for a while. Early in 1774, however, we find that the Russian service was nearly finished, and Wedgwood writes to Bentley on 27th

February, speaking about the final pieces, and refers to the desirability of obtaining some money on account. He writes as follows:

February 27th, 1774.

Yes my Dear Friend, I am very well pleas'd with what you have done, & thank you very cordially for it. That business is now as it should be, & the 7 months will be pretty well advanced by the time the Goods are shipp'd. The money in June will be very acceptable too, for I shall want some about that time for—for twenty things too tedious now to mention. We have sent some covers for the Rⁿ service by the last waggon, & I am preparing the Glauciers, the only things now wanting from hence that we know of to complete it.

By this time the negotiations as to the Greek Street premises must have been completed. There was certainly a lawyer's bill at the close of 1773 respecting the lease, although that does not prove that the building was actually in the hands of the firm at that time; but by May, 1774, the rooms had really become the property of Wedgwood and Bentley, for in a letter which Josiah Wedgwood writes on the 31st of May, he refers to them as "our new rooms," and speaks about the Russian service being set out in them. The letter reads thus:

LONDON, 31st May, 1774.

HONRD SIR,

We are very glad to hear from time to time that you, our Dear Children, and all our good friends are well, & we beg you to believe that we should be right glad to see you all at Etruria, though I cannot but acknowledge we are rather long in setting our faces thitherward.

At last we have fitted up our new Rooms in Greek Street so far as to be able to set out the Russian service with some Vases &c to be seen there, & tomorrow we advertise & open them for that purpose. We shall now begin to think seriously of leaving London, but cannot yet fix any day to turn our back of this place.





Mr. Sparrow has been here, & I have been at his Lodgings, but we have not met at present.

Sally is very well & sends her Duty to you & love to her Dear Bratts & all friends, in which she is very cordially join'd by

Honrd Sir,

Your Dutifull & affect^{te} Son

J. WEDGWOOD.

About the same time he writes to Mr. Bentley concerning the exhibition, but the date of the letter is not given. It reads thus:

No date, probably 1774.

I should be glad to have a few duplicates of the Russian service sent to Etruria next Monday. The Soup Plate of L^d Gowers & a few other *good ones*, Dishes &c, none of the slight ordinary things, they will not be worth shewing. I think the *fine painted* pieces condemn'd to be set aside whether it be on account of their being blister'd, duplicates, or any other fault, except poor and bad painting, should be divided between Mr. Baxter and Etruria, & we may paint more *without the Frog*, to be shown in Greek Street. Be so good as to let Simpcock examine by the Alphabet Catalogue if Mr. Fitzherbert's house is painted, if not, let it be done upon a plate, or some piece that will hold it.

The rooms were opened in April, 1774, and in the following month a draft was prepared for an advertisement. This draft, which is given exactly as it appears in the Mayer papers, is of some special interest because it gives the authority for a statement made by Miss Meteyard, which does not appear to be wholly accurate. The draft reads thus:

WEDGWOOD & BENTLEY inform the Nobility & Gentry that those who chuse to see a TABLE & DESSERT SERVICE, now set out at their new Rooms in *Greek Street*, may have free *Tickets* for that Purpose, at the Warehouse in *Great Newport Street*, & that none can be admitted without Tickets.

Public Advertiser

In the front of the Paper
~~twice a w~~ Wednesday next ~~& Friday~~
~~two weekes~~ and Wed-
 nesday & Friday in the
 following week.

May 30 1774.

Gazetteer

~~Monday &~~
~~Thursday~~
~~two weeks~~
 Thursday next
 & Monday &
 Thursday the follow-
 ing week.

Note.—The words scored through appear so in the original.

It will be noticed that the announcement was intended to appear in the "Public Advertiser" and in the "Gazetteer." Miss Meteyard says that it did appear in the "Public Advertiser," "Gazetteer," and "St. James's Chronicle"; but although a most careful search has been made through the files of the last-named papers, no trace whatever of the advertisement has been found, and the only paper in which it seems to have appeared is the "Public Advertiser" for 8th June, 1774. It is in that paper in identical terms to those in the draft. It is just possible that it also appeared a second time in the "Public Advertiser," as the file of that paper which has been consulted is not absolutely complete, but in the perfect file of the "Gazetteer" there is no trace whatever of it. The show was a great success, and was regarded as one of the most popular sights in London, the room day after day being crowded by the fashionable world, and almost all those persons whose family seats were represented on the service made a point of coming to see it. There are several casual references to the exhibition in contemporary diaries, but the only lengthy one is that made by Mrs. Delany, who, on 7th June, 1774, writes as follows:

June 7, 1774.

I am just returned from doing the Wedgwood-ware that is to be sent to the Empress of Russia. It consists, I believe of as many pieces as there are days in the year if not hours. They are displayed at a house in Greek Street, Soho, called "Portland House," there are three rooms below and two above filled with it, laid out on tables, everything that can be wanted to serve a dinner; the ground,



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the common ware pale brimstone, the drawings in purple, the borders a wreath of leaves, the middle of each piece a particular view of all the remarkable places in the King's dominions neatly executed. I suppose it will come to a princely price; it is well for the manufacturer, which I am glad of, as his ingenuity and industry deserve encouragement. Among the views (and the prettiest there) tho' justice has not been done to it, is Thorpe Cloud as it appears at the end of the improvements at Ilam; but my indignation was roused when I read the words "A view of Thorpe Cloud belonging to Mr. Adderley." I rectified the mistake with the person who had charge of it and hope Ilam will acknowledge its *true master* [this was John Port, Esq., husband of Mrs. Delany's niece] to Her Imperial Majesty.

Unfortunately, the actual piece to which Mrs. Delany refers, No. 174, "A Part of Thorpe Cloud, Derbyshire," is no longer in existence. It is one of those which has been broken, otherwise it would have been interesting to have illustrated the special dish or plate which Mrs. Delany has singled out for mention. It is evident that the exhibition was visited by Queen Charlotte and by His Royal Highness Prince Ernest of Mecklenburg, her brother. Josiah Wedgwood himself was not able to be in town at that time, and Bentley wrote to tell him of the royal visit, and the potter replied in the following terms:

July 15 & 16, 1774.

I thank my Dear Friend for his two last good letters, & congratulate him upon the high honour he has just receiv'd from our good & gracious Queen, & I hope one of these days to repeat my congratulations upon his recieving the like honour from his Majesty. I am very much oblig'd to you for the particular account you have been so obliging to give me of this visit, & the disposition of the Rooms, which I am sure must have a charming effect, & I not therefore so much wonder at her Majesty, & the Prince her Brother expressing their approbation in pretty strong terms. As I could not have the honour of waiting upon her Majesty at Greek Street in Person, you are very good to make the pleasure approach as near to that as possible, by the very clear and minute description you have

given me of this visit: & I thank you most sincerely for this amongst a thousand other polite and kind attentions I am every day receiving from you.

Such a visit must have been particularly gratifying to those who were responsible for producing this beautiful service. It was probably towards the close of the exhibition, because a few days before (8th July) Wedgwood had written to Bentley suggesting that the show in Greek Street had remained open a sufficient time; that it was quite time a decision should be arrived at as to the cost of the service, and the necessary arrangements made for packing it up and shipping it off. He adds:

July 8, 1774.

I beg you will present my respectfull compliments to Mr. Baxter & if he has any commands for me with Mr. Henshall, (our Engineer) I will gladly execute them, & he will find Mr. Henshall dispos'd to do everything in his power to furnish the Consul with such Plans & models as he may wish to be supplied with.

I agree with you that our shew in Greek Street has been continued open a sufficient time, & am glad to hear you are preparing the Catalogue, & making the goods ready for packing. I shall congratulate you most heartily when this tedious business is completed. & I cannot repeat my thanks to you too often for the great & continued attention you have for two years past bestowed upon this elaborate work. I hope one other trespass upon your patience, & good nature will complete the whole—I mean the settleing the price of this work with our good Patron Mr. Baxter.

According to my ideas, there are many extra's to be brought into the account upon our final settlement with Mr. Baxter. Taking original views, copying Pictures, & Drawings—Buying Books, & Prints to a large amo^t. The compartments to the Landskips, & the Frogs & shields I believe did not enter into your estimate,—Insurance upon the works at Chelsea—Making, Translating, & Printing the Catalogue, These things, to say nothing of the expences of my journeys to London, & stay there at different times on account of this service near six months, & what is much more, the taking up so much of your time, & the constant exertion of your taste, & Talents for two years—I say, not to bring these things to any



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account, this service has cost several hundred pounds in the extra's above recited which were not included in the estimate at all; and you very well know that with this addition, if you call it £500, there will not be near the proffit upon this service that we have upon our commonest painted goods.

He had already said that the sample painted pieces, which had been set aside, should be divided between Mr. Baxter, the Consul who had obtained the order, and Etruria. Whether this refers to the cup and saucer in the Mayer collection, and to the one or two other pieces in private collections, we can hardly be sure, but it is probable that it is so, and that then it was that the Wedgwood family obtained the five pieces they possess; very likely the cup and saucer in the Mayer collection may have come from Mr. Baxter. It is unfortunate that the story cannot be completed from actual documents; but the letters of July, 1774, and one of 16th August, are the latest which have remained concerning the service, and we know nothing definitely about it after that time. The final letter from Wedgwood to his friend reads thus:

August 16, 1774.

I cannot sufficiently thank you, for the trouble you so kindly take upon you in everything relative to the R—n service; I hope Mr. Baxter will make the remaining part easier to you, than we expect at present.

A further chapter is devoted to a consideration of its cost, and to citing certain documents which have been handed down in this connection, but although we are aware that the Russian service was on show for nearly two months (rather longer than the partners intended it should have been exhibited), yet how or when it was sent over to Russia we do not know. Bentley was responsible for the catalogue, which had an interesting introduction describing the service. Miss Meteyard says that it was first written in English and then translated into French, and there is certainly a charge in the account for this work. She also believes that a certain number of copies of it were printed in English,

and distributed amongst the nobility and gentry who had contributed to the adornment of the service, but we think that she is mistaken as regards the English catalogue, as no copy of it has ever been seen, and inquiries on our part in all sorts of different directions have resulted in failure. There seems to be but the one existing copy, that in the Mayer collection, printed in French, each page carefully mounted by Mr. Mayer himself on larger sheets. It is just possible that Bentley himself wrote it in French, as the manner in which it is expressed is by no means accurate, and has very much the appearance of French prepared by an Englishman who was working up the subject with an insufficient knowledge of the grammar of the language. It is more probable, however, that Bentley wrote it in English, and that it was, as Miss Meteyard says, translated into French. It has now been re-written in English, with the idea that an English catalogue would be of greater interest than a French one to the readers of this volume.

Unfortunately, we do not know exactly what the Empress Catherine said about the service. Miss Meteyard tells us that she was warm in her praises, and that she conveyed her thanks not only through the English Consul, but also through her own Ambassador. She certainly used the service upon many occasions, especially when she desired to honour the English Ambassador or any English visitor, and for a while in the Russian Court there was a custom that when a new English Ambassador was accredited, the Wedgwood service was used at the first dinner-party at which he was present. This habit fell into disuse in time, and then, as we have mentioned in an earlier chapter, the service was lost sight of for a very long period. The Empress showed it to Sir James Harris, who was afterwards Earl of Malmesbury, when he was in St. Petersburg in 1779, and on the 3rd of June in that year he wrote as follows to his father:

I have the good fortune to have made myself not disagreeable to the Empress. She notices me much more than any of my





colleagues, more, I believe, than any stranger is used to. She admits me to all her parties of cards, and a few days ago carried me with only two of her courtiers, to a country palace, where she has placed portraits of all the crowned heads of Europe. We discussed much on their several merits, and still more on the great demerits of the modern portrait painters, since in the whole collection, except one of our two eldest princes, done by West, there is not a single picture that has either design, colour, or composition. She calls this place La Grenouillière and it was for it that Wedgwood made, some years ago, a very remarkable service of his ware, on which a green frog was painted. It represented the different country houses and gardens in England. This also we were shown, and this led to a conversation on English gardening, in which the Empress is a great adept.—See LORD MALMESBURY'S *Diary and Correspondence*, vol. i, p. 231.

In the life of Wedgwood which his secretary, Alexander Chisholm, projected there is a reference to the service. The work was never carried beyond the manuscript stage, and the papers remain at Etruria. The reference therefore is of peculiar interest and importance, and reads thus:

The Empress of Russia had honored him with pretty extraordinary commission of his Queen's ware; a large service of it for her Majesty's own use, with views of the palaces, seats of the nobility, and other remarkable places in this kingdom, painted in black enamel; a different view upon every piece. The idea was worthy of the mind of a Sovereign, but the undertaking seemed a great one for the powers of a private manufacturer. The number of views required for avoiding repetitions of the same subjects, was about twelve hundred, and a great proportion of them was necessarily to be original drawings. Three years were spent in making the collection, and painting it on the ware, which was done with all possible correctness of design and drawing. The Empress, we have been told, was highly satisfied with the execution of this work and no doubt it conveyed to her mind a pretty just sentiment of our national splendor and ingenuity.

CHAPTER III

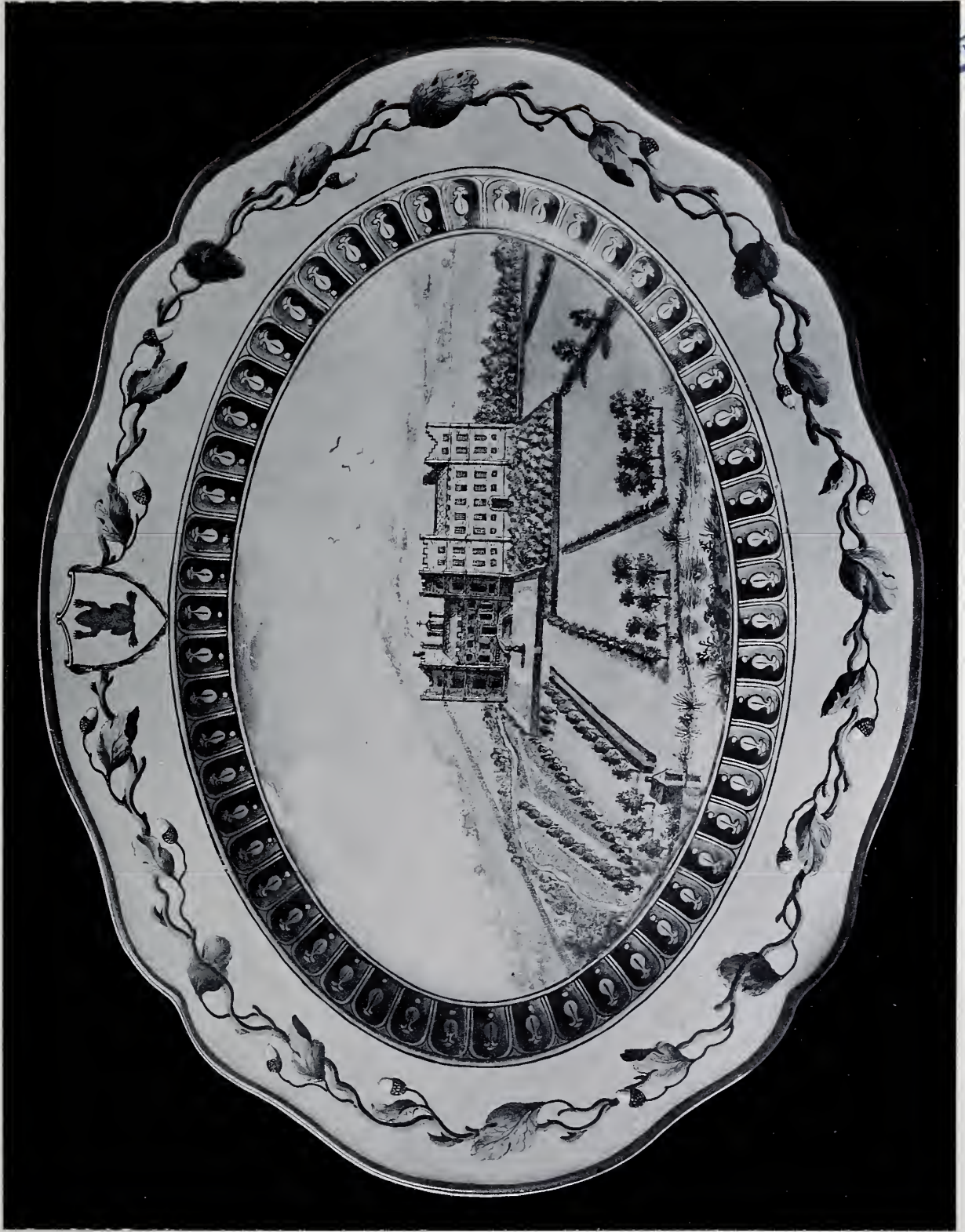
THE COST OF THE SERVICE

IT is really a very unfortunate circumstance that the ledger of the firm of Wedgwood and Bentley for 1774, which should contain a full account of the transaction respecting this famous service, is no longer in existence, and we are therefore in the dark as to several matters connected with its cost. We do not know what the Empress was actually charged for it, nor do we know when it was paid for, or when the entire transaction was settled; but it would appear that there was some considerable delay in finally settling, and possibly some difficulty with Mr. Baxter, the Consul, because in a letter Wedgwood wrote to Bentley on 15th December, 1777, he implied that Mr. Baxter was causing some difficulty with respect to some views on the service. This letter also implies that the original views were at that time in the possession of the firm, and were not sent to Russia with the service. It reads as follows:

December 15, 1777.

I have just time to say, as a first thought, that I would not let Mr. Baxter into the knowledge of the books from whence we had, or may now have our views, nor sell our originals; but if the Empress, or he chuse to have copies, we may make them out to any price according to the finishing. Must I send you the books you mention, or any part of them?

There are constant references in the Mayer papers to the service and to its cost, and more or less detailed accounts prepared with a view to making out an exact statement of the cost of the service. It would almost seem as though the cost was





not made out at the time the account was sent in, with all the elaborate detail, which the great potter loved to have in his books, and from time to time he appears to have returned to this question of cost, so as to be quite certain that he knew the exact profit made from the service. The most important documents dealing with the cost are three, one in the Mayer collection, and two at Etruria. Of these, the Mayer manuscript and one of the Etrurian manuscripts are almost identical, and the third Etrurian manuscript is practically a detailed account of the item for decoration which appears in the other two. Two of the three manuscripts are printed at the end of this chapter, and the two Etruria manuscripts are also given in facsimile. They all show in a particularly interesting fashion the extraordinary care with which these accounts were prepared, and the way in which the details of the expenditure were noted. With respect to them we may make the following remarks: The actual cost of the earthenware, that soft, pale, buff-coloured crockery which Wedgwood first of all, and then other Staffordshire potteries, and finally Leeds produced, was not excessively high, the whole service of over 1,000 pieces only costing the potters £51 8s. 4d., but the cost of decorating this ware came to £2,300, exclusive of various payments to be mentioned presently. All the decoration was, of course, handwork, painted on to the soft ware in exactly the same manner as the borders and decorations are now painted at Etruria by the girl artists who fill the studios at the present pottery; and as regards the actual borders and the frog decoration, the difficulty and cost were not very serious. The landscapes, however, had to be painted with far more care, and, as each was entirely different, there was not the opportunity for learning to paint a piece more skilfully, by reason of having done, a day or two before, a very similar if not identical work. Even then, the cost strikes one as being very moderate, as some of the paintings cost 5s. 3d. each, and the very largest only two guineas, so that they are averaged by the potter as costing about a guinea apiece all round. As will be seen in the facsimile,

there is a careful account of Mr. Wedgwood's expenses in his journeys up and down to London concerning the service, and because on his journeys he was naturally interested in looking after other work than the Russian service, only one half of his London expenses was charged to the cost of the Russian service, the other half no doubt being considered as part of the ordinary trade expenses. He is careful, however, in charging a proportion of the rent of the building, a sum for the use of the fixtures, and a further sum for incidental expenses in preparing the statement of cost, and then at the end of the account he adds an item for breakages, damages, duplicates, and imperfect ware, interest of money, and risk of sale, but this third account, which is in Josiah Wedgwood's own writing, and to which he has added certain references in pencil, was never reckoned up, and we do not therefore know what was the final decision of the cost. It is evident that Mr. Baxter had a discount on the ware as his commission, but in one paper this discount appears as £219, and in another as £229, so that we are not quite certain of the exact figures even on that score. The cost of original drawings, copying pictures, and prints, is entered as £100, half the actual cost incurred, the other half doubtless being treated in the same manner as Mr. Wedgwood's expenses to London, as part of the trade expenses of the firm. Altogether, as near as we can arrive at it, the actual cost seems to have been £2,400, and then to this, as it appears in the Mayer manuscript, we must add Wedgwood's suggestions of his own expenses, the fixtures, the warehouse expenses, and the breakages, damages, etc., nearly another £500, bringing up the cost very close to £3,000. The impression at Etruria is that the sum paid by the Empress was a little over £3,000, and in that case there could only have been the very narrowest margin of profit for the firm out of the service. One of the papers in the Mayer collection implies, however, though it does not exactly state, that £3,500 was paid, at which price the margin of profit would be a little more satisfactory; but it may be taken that the

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actual out-of-pocket expenses were not much more than repaid to Wedgwood and Bentley, and the production of this magnificent service was treated by them as a commission of the highest importance to their repute, as an advertisement of special dignity, and not as a means by which they were to make a large sum of money. One of the balance sheets of the firm, from which we have extracted some odd pieces of information, implies that the usual rate of profit on decorated ware at the works at Chelsea was not more than 20 per cent. after payment of all expenses. There seems no reason to doubt this statement, and in that case it is evident that the costly decorated pottery was never a source of much profit to the firm, but had to be regarded in the sense of an advertisement, and it was upon the plainer, simpler ware that the profits were made which enabled Josiah Wedgwood to leave to his children a very well-earned fortune. The books at Etruria do not seem to have been finally made up as regards the question of cost for some considerable time, as there is a letter from the cashier to Mr. Bentley, dated 26th of July, 1775, in which he asks for some details concerning the cost, and wishes to know exactly what discount was allowed Mr. Baxter. By that time, probably, the allowance had been made to the Consul, but the figures concerning it had not been transmitted to head-quarters at the pottery. There is an unsigned reply to one of these letters of inquiry which we also give.

MR. BENTLEY,

DEAR SIR,

We have been trying to form some Idea of the Profits on the Russian service, but find we are in want of the following informations: namely, how much the whole of the service was charged from the Enamelling Works to the Warehouse, how much the service amounted to when packed, exclusive of the packages & the £112 12s. 6d. charged for drawings, Books &c. Insurance at Chelsea and Translating & Printing the Catalogues, or any other expences of Delivering or Shipping &c.—say the nett amo^t of the Ware only.—the time the Painters began to work upon it and the time they had finished it, and likewise the sum of disco^t allowed Mr. Baxter.

Mr. Jonathan Pickwith advises by letter dated the 18th instant, that he had sent you bill of Loading of Goods for Mr. C. W. Krause.

We trouble you with the inclosed letter to Mr. Schoorman, partly to save postage and partly because the last letter to him was sent to you,—Mr. Tebo has translated this letter into French which translation Mr. Wedgwood has desired me to inclose to you, and when you have leisure to peruse it will be glad to know what you think of it, whether it be such French as would do to write to foreign Correspondents, as in case it will, Mr. Tebo may often be very usefull here.

I am

Sir

Your obedient & faithfull
humble servant

PETER SWIFT.

ETRURIA, 26th July, 1775.

Be pleased to excuse this scrap as the post time is expired. I have not time to write it over again, and have tore the blank paper off because of weight.

MR. SWIFT,

DEAR SIR,

I have received both your favours of the 20th & 21st inst^t, & have stated the different amounts as they appear here according to your request—the first on the other side is Mrs. Cox of Tottenham 9s. that does not appear to be settled for neither here nor with you; & am therefore prevented from closing the account. Mr. Weyland at present will neither pay the £2 12s. which is transferd from Mrs. Cox's acc^t nor produce a receipt; he asserts that we have been shewn the receipt once, & will not give himself the trouble to find it again.

2nd. You will see the date that Mr. Sheldon had Goods 2s. 6d. but I believe it will not be worth while to open an acc^t for it as it was for breakage in Carr: & he has paid many times since that date.—

3rd: You will also perceive what the expences were for on the Russian Service acc^t amounting to £112 12s. 6d. by which our Stock was credited the 29th August included in £2410 10s. 5d.

There were probably constant delays and difficulties in those days, difficulties which it is not easy for us to grasp, with





the conveniences now existing for transport and for correspondence. The whole of the ware must have been packed in panniers carried on the backs of ponies or asses, and transferred from Etruria to Chelsea (150 miles), the journey taking several days. The road itself was full of dangers, robbery was frequent, damages and pilfering of constant occurrence. It should also be noted that a separate set of books was kept at the Staffordshire potteries, and another at the Chelsea works, and separate accounts made up, involving long correspondence and the continual copying of statements concerning the ware. It is probably because of the existence of these two separate sets of books that there is a great deal of confusion regarding the cost of the service.

Upon the chief pieces of the service, the superb ice-pails, we find one of the most beautiful groups Wedgwood ever produced, the figures of three old women, representing Ice, Cold, and Winter. The three figures were of course symbolical of Russia and her great characteristic of intense cold. The drawings for these beautiful ice-pails were made by Wedgwood himself, and one of the sketches still remains in the Mayer collection. He appears also to have suggested this group of three figures to be placed on the top of these large ice-pails, or, as Wedgwood himself called them, glaciers, which were intended to receive creams, jellies, or other such sweets, and were provided with inside linings to receive the ice. Many of the other pieces in the service may have been after Flaxman's designs, notably the vegetable dish covers, which closely resemble those for which Flaxman is known to have been responsible; but the opinion at Etruria is that to a very great extent Josiah Wedgwood himself was responsible for suggesting the shapes of the pieces in this service, and for designing many of them. Certainly nothing more elegant can be conceived than the various dishes, salad bowls, custard cups and ladles which form the noteworthy pieces of this remarkable service.

The following are the documents relating to the cost of the ware:

LIST OF THE RUSSIAN SERVICE

(MAYER MSS.)

The two services contained 952 pieces, and their cost as plain cream-colour ware was £51 8s. 4d., being £36 6s. for the dinner service, and £15 2s. 4d. for the dessert service. The lowest estimate of decorative cost amounted to the sum of £2,359 2s. 1d., and this without calculating many extras. The whole is thus set forth by Mr. Bentley, and partly by his own hand:

	£	s.	d.
Table Services	51	8	4
1244 Enamel Views & Paintings at 5/3, 10/6, 21/-, 31/6 & 42/ say at 21/ upon an average	1306	4	0
1244 Borders & Compartments including 1244 Green Frogs & Compartments at 5/, 10/, 15/, 20/, & 25/—say 15/ upon an average	933	0	0
	<hr/>		
	£2290	12	4
Original Drawings, Copying Pictures & Drawings, & Books of Natural History & Prints—Suppose half the Expende	100	0	0
Insurance of the Service in the works at Chelsea	2	18	6
Translating & Printing the Catalogue	9	14	0
22 Packing Cases & Shipping	7	5	7
	<hr/>		
	£2410	10	5
	<hr/>		

The Borders, Compartments, & Frogs & Compartments upon a great many pieces have cost as much as the Pictures; & in general full 3/4ths as much. The above Estimate is made upon the same Principles, & in the same Proportion as upon our Common Enamel'd ware, without any allowance for Journeys & extraordinary attention, & time given up &c. to the amount of some hundred Pounds, or for extraordinary risque of ware damaged in the firing, or otherwise defective; which in common cases may be sold at an Inferior Price. And of this in the present case there has been & still remains a very considerable quantity; at least to the amount of £100.



THE COST OF THE SERVICE

47

EXPENCE OF THE RUSSIAN SERVICE

(ETRURIA MSS.)

	£	s.	d.	£	s.	d.	
Table Service Plain	36	6	0				
Dessert Service Plain.	15	2	4				
				51	8	4	
Painters Wages to the 31 st Dec ^r 1773 p. acct. .	144	18	6				
Painters Wages in 1774 p. acct.	173	4	1½				
				318	2	7½	
Colours & Firing, Mr. Rhodes, & Grinders & Firemans Wages and other incidental ex- pences at Chelsea Works about ½ of the sum of the Painters Wages.				159	1	3¾	
1 Years rent at Chelsea of Mr. Wedgwood Build- ings at 15 p. Cent.				31	4	0	
1 Years Use of Fixtures at Chelsea 15 p. Cent.				14	13	0	
Cash paid for Prints &c. &c. as p. accts. from London	63	5	8				
Paid Mr. Stringer at Etruria	25	5	0				
Paid in London 5th Sepr. 1774 for translating .	4	4	0				
Paid in London 13th Oct. 1774 for Printing .	6	11	0				
				99	5	8	
Mr. Wedgwoods Expences on Journey to Lon- don 1773 & 1774 and exp. in London:							
1773	£	s.	d.	1774	£	s.	d.
9 11 6	10	10	0	1773—	74	4	11
7 7 0	4	11	1½	1774—	133	2	8
1 1 0	39	12	0½				
7 7 0	32	0	0	207	7	7	say one half
11 1 10	0	5	0		103	13	9½
21 0 7	26	15	6	Mr. Wedgwoods Expences to Noble- mens & Gentlemens ho ^s in the Country to take Views &c.			
4 8 6	1	1	0				
0 7 6	3	3	0				
12 0 0	0	7	6	Mr. Stringers Board at Etr ^a			
	14	17	6				
74 4 11	133	2	8				
Warehouse Expences of selling 10 p. Cent. off the amo ^t of the Ware being £2290 12 4				229	0	0	
Breakage, Damaged & imperfect ware, Duplicates, interest of money & risque of sale 10 p. C ^t				229	0	0	
Discount allowed Mr. Baxter				229	0	0	
				1487	0	0	

EXTRACTS FROM BOOKS AT ETRURIA

	£	s.	d.	£	s.	d.
1774. Wages &c paid this year	845	18	8			
Sundries paid as by Amo ^t from London, not included in y ^e above	60	7	2			
A Year's Rent and Use of fixtures	45	17	0			
Mr Wedgwood's Expences to Noblemens & Gentlemens Houses to take Views &c for Russian Service				1888	1	6
Mr. Stringers Board at Etruria				85	1	0
20 p Cent on £4679 13. 1½	935	18	8	5623	19	5

1774. Wages &c. paid this year	845	18	8			
Sundries paid on acco ^t of the Russian Service not included in the above	60	7	2			
Mr. W's Expences to Noblemen & Gentle- mens Houses to take Views &c. for the Russian Service				1885	11	9
Mr. Stringers Board at Etruria						
Rent and Use of Fixtures same as above	43	7	3			
Warehouse Expences &c as above 20 p C ^t	935	18	8			

Empress of Rusia service Goods amounted to				2290	12	4
Mr. Baxters disco ^t				219	6	0
				2071	6	4
The Expence in painting &c. £1000 0 0	£1000	0	0	1000	0	0
				1071	6	4
Expences of Sale of this service having been accounted to Mr. Wedgwood must now be taken off this service again the sum discounted for this purpose was £2400 16 5	£2400	16	5	240	0	0
				831	6	4
	£273	8	8	277	0	0

Expence of the Russian Service.—

Table Service Plain	36. 6. 0	
Deput. Service Plain	15. 2. 4	51. 8. 4
Painters Wages to the 31 st Dec. 1773 ff Aut.	144. 18. 6	
Painters Wages in 1774 ff Acc ^t .	173. 4. 1 $\frac{1}{2}$	318. 2. 7 $\frac{1}{2}$
Colours & Firing, M ^r Rhodes, S ^r Grinders & Fireman's Wages and other incidental expences at Chelsea Works about $\frac{1}{2}$ of the Sum of the Painters Wages		159. 1. 3 $\frac{1}{4}$
1 Years rent at Chelsea of M ^r Wedgwood's Buildings at 15 ff Cent		31. 4. 0
1 Years Use of Fixtures at Chelsea 15 ff Cent		14. 13. 0
Cash paid for Prints &c &c as ff Aut. from London	63. 5. 8	
Paid M ^r Stringer at Etruria	25. 5. 0	
Paid in London 5 th Sept. 1774 for translating	4. 4. 0	
Paid in London 13. Oct. 1774 for Printing	6. 11. 0	99. 5. 8
M ^r Wedgwood's Expences on Journeys to London 1773 & 1774 and exp ^t in London		
1773 9. 11. 6	1774 10. 10. 0	1773 7. 4. 11
7. 7. 0	4. 11. 1 $\frac{1}{2}$	1774 133. 2. 8
1. 1. 0	39. 12. 0	207. 7. 7
7. 7. 0	20. 0. 0	say one half
11. 1. 10	0. 5. 0	103. 13. 9 $\frac{1}{2}$
21. 0. 7	26. 15. 6	
4. 8. 6	1. 1. 0	M ^r Wedgwood's Expences to Noblemen & Gentlemen's ho ^s in the Country to take Views &c
0. 7. 6	3. 3. 0	M ^r Stringer's Board at Etr ^a
12. 0. 0	0. 7. 6	
74. 4. 11	14. 17. 6	
	133. 2. 8	

Pro. forward 800

Warehouse Expenses of selling ^{10th Cent off the amt. of the} }
 Ware being 2290. 12. 4 } 229. 0. 0

Breakage, Damaged & imperfect Ware, Duplicates,
~~Extraordinary overlooking of interest of money & issues~~ }
 of Sale of 10th } 229. 0. 0

Discount allowed m^r Bapster 229. 0. 0

2290. 12. 4
 1360 12 4
 930 0 0

2290
 1421
 800

1358. 0. 0
 148. 7

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 1870

11175 : 1763 :: 2290

$$\begin{array}{r} 2290 \\ \hline 153670 \\ 3528 \\ 3526 \\ \hline 4037270 \quad 360 \\ 33425 \\ \hline 43470 \\ 55875 \\ \hline 67050 \\ \hline 1420 \end{array}$$

The document respecting the service referred to in the letterpress

Mr. Wedgwood's Expenses of Enamelling at Chelsea in the Years 1771. 1772. 1773. and 1774. and the Expenses, Breakage, Disco^d. reduced prices from time to time, Loss in odd Goods, and all risques of Sale, viz.

1771 Wages &c. paid at Chelsea this year ----- 699. 5. 7 $\frac{1}{2}$

A Years rent of Mr Wedgwood's Buildings

15 ft Rent ----- 31. 4. 0

A Years Use of Fixtures &c. 10th ----- 12. 3. 3 43. 7. 3

Warehouse Expenses of Sale for the Amt. of the Enamelled Ware 10 ftth.

Breakage in the Warehouse, disco^d.

Loss in odd Goods, reduced prices fr^m time to time, and all risques

of Sale 10 ftth Rent -----

20 ftth. 390. 3. 2 $\frac{1}{2}$

1132. 16. 1

1772. Wages &c. paid at Chelsea this year ----- 705. 14. 9 $\frac{1}{2}$

Rent and Use of Fixtures same as above ----- 43. 7. 3

Warehouse Expenses &c. as above 20 ftth. ----- 571. 4. 1 $\frac{1}{2}$

1140. 6. 2

1773 Wages &c. paid this year ----- 719. 4. 10

Rent and Use of Fixtures same as above ----- 43. 7. 3

Warehouse Expenses &c. as above 20 ftth. ----- 337. 13. 4

1100. 5. 5

1774 Wages &c. paid this year ----- 845. 18. 8

Sundries paid on acc^t. of the Prussian Service not included in the above } 60. 7. 2

Mr. W.'s Expenses to Noblemen & Gentlemen's Houses

to take Views &c. for the Prussian Service -----

1885. 11. 9

Mr. Stringer's Board at Etruria -----

Rent and Use of Fixtures same as above ----- 43. 7. 3

Warehouse Expenses &c. as above 20 ftth. ----- 935. 18. 8

Stock of plain Ware at Chelsea diminished in 4th above time abt. 100. 0. 0 *

For

Plain Ware Enamelled Ware
 sent from the sent from the
 Warehouse in Enamelling
 London to the Works to the
 Enamelling Warehouse in
 Works. London.—

599. 1. 8 1950. 16. 3

1348. 7. 2½ 2856. — 8½

739. — 6 1688. 17. 3

~~1688. 17. 3~~ ~~1688. 17. 3~~
~~1688. 17. 3~~ ~~1688. 17. 3~~
~~1688. 17. 3~~ ~~1688. 17. 3~~

1046. 9. 11 4679. 13. 1½
 * 100. — — 11175. 7. 4
 3882. 19. 3½
 5528. 19. 5
 9411. 18. 8½

Four Years Profit— 1763. 8. 7½ is £15.15.6 off Cent

THE COST OF THE SERVICE

49

The sales for the last year & the present as the amo^{ts} are acce^d here are as under:

The Russian service included in } Mr. W ^s acco ^t of sales		{ on Mr. W ^s } { accompt. }	{ on Messrs. W & B } { accompt. }
		£ s. d.	£ s. d.
1774		7179 16 2	4604 10 3
Then as the Company have received 2/3 of the profits of the Russian service, deduct that proportion of the amo ^t from Mr. W ^s sales & add to the Comp ^y		1607 0 4	1607 0 4
Result . . .		5572 15 10	6211 10 7
1775. January to Oct. 23rd inclusive		5024 17 1	4395 4 11
		<u>£10597 12 11</u>	<u>£10606 15 6</u>

The nearest proportion to which will be for each concern to pay one half.

According to this it will bring the House, Warehouses the Buildings and all the Warehouse Furnitures, Fixtures, Utensils, &c. to an uniform half & half share, and so Mr. Wedgwood understands it is to be.

CHAPTER IV

THE VIEWS ON THE PIECES

WHEN the scheme for this book was first set out it was proposed to devote a chapter to dealing in detail with the various views on the pieces of the service, comparing them with the various places as they now exist, and drawing attention to the changes or alterations since 1774, but it was felt that the labour involved in such detailed examination would not only be considerable, but to a certain extent unprofitable, and the original idea was relinquished.

Thomas Bentley, in the catalogue of the service which he prepared, gives in his introduction some general information respecting the subjects selected for the views. He says that "the principal subjects are ruins, the most remarkable buildings, parks, gardens, and natural curiosities"; and further on in the same introduction, where he mentions that he has purposely omitted to represent "modern buildings, considering them unpicturesque," he adds that the service will illustrate architecture "of all ages and styles, from rural cottages and farms, to the most superb Palaces, and from the huts of the Hebrides to the masterpieces of English architecture." In these sentences he well sets out the idea which he and his partner had in the illustration of the service. The greater proportion of the views represent castles. A very large number of these stately buildings are illustrated, and it may suffice to mention the following as amongst those presented on the service: Appleby, Beeston, Berkeley, Beverton, Bodiham, Brough, Caerphilly, Cardiff, Carew, Carisbrook, Chester, Clun, Cockermouth, Corfe, Cowes, Coyty, Flint, Dacre, Denbigh, Donnington, Egremont,

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Farnham, Fowey, Guildford, Hadleigh, Harlech, Hawarden, Hurst, Kendal, Launceston, Lincoln, Llanstephan, Narbeth, Neath, Newport, Norwich, Oxford, Pembroke, Penrith, Pontefract, Rhudland, Richmond, Ruthin, St. Brivals, St. Donats, Sandford, Sheriff Hutton, Sudeley, Tamworth, Wigmore, etc.

After the castles, the abbeys and ruins of monastic houses have the largest share of the illustrations, and all the great religious establishments from the north of Scotland to the south of England are represented. Amongst them we may mention the following places: Blair, Bolton, Byland, Cleeve, Croyland, Eastby, Fountains, Furness, Godstow, Kirkham, Kirkstall, Kirkstead, Roche, Tintern, Worksop, York, etc.

The Great Houses or Magnificent Palaces to which Bentley makes reference similarly extend all over England and Scotland, and almost all the really important names of the English and Scottish nobility are depicted upon the various pieces of this extraordinary service. In several instances there are many representations. There are perhaps one or two views of the park, several of the house, and others of the gardens, and it is but natural to find that Wedgwood's own county of Staffordshire is particularly well represented in this respect. As illustrative of what is depicted we would mention Alnwick, Althorpe, Alton, Arundel, Audley End, Beau Desert, Belton, Blenheim, Burleigh, Castle Howard, Haddon, Harewood, Holkham, Ingestre, Latimer, Lulworth, Newstead, Sherborne, Shobden, Shuckborough, Swynnerton, Syon, Tabley, Tatton, Wardour, Wilton, Wimpole, Woburn, Wrest, and especially Windsor Castle, Kew, and Stow.

Gardens were evidently a great source of attraction to the artist and to the potter, and a curious picture is presented of the garden fashion of the day in the fact that the ornamental buildings, which in the eighteenth century were considered of such great importance in the gardens, received special attention in the preparation of this dinner service—Grecian temples, curious monuments, artificial gardens, with cascades, obelisks,

lakes, bridges, sham ruins, summer-houses, Chinese towers, and the like. To the garden at Stow, so popular at that particular time as a striking example of the curious fashion for erecting semi-classical buildings and laying out the gardens to suit them, special attention was devoted. Other gardens depicted are those at Chiswick, Higley, Kew, Mount Edgecumbe, Oatlands, Pain's Hill, and Woburn. With all his love, however, of this strange and artificial world, Wedgwood was fully alive to the beauties of natural scenery, perhaps even more sensible of its charms than were many of his contemporaries, and the very best and finest of the types of English scenery received adequate representation on the service. There are illustrations of such places as Clifton, the Colebrook Valley, Derwentwater, Dovedale, the High Street of Oxford, the River Manifold, Matlock, the Peak, Thurlmere, the Valley of the Trent, the Valley of the Wye, the Wrekin, Knaresborough, and Windermere.

By these we realize that the home scenery appeared with special force to the great potter. The section which Bentley styled natural curiosities, and which may be taken to include special objects of interest, is a large one, and the objects selected vary very considerably, ranging as they do from Rocking Stones and ancient British Tombs, to the Dropping Well of Knaresborough, and the Aqueduct over the River Irwell. In this section we may mention such views as the Walls of Silchester, the Cell Walk at Nottingham, the Rocks in Bradgate Park, St. Catharine's Hill and St. Martha's Chapel near Guildford, the Chapel of the Holy Ghost at Basingstoke, the Abbot's Kitchen at Glastonbury, Hereford Beacon, Stanton Harcourt Kitchen, the Great Hall at Hampstead, Mount Grace Carthusian Monastery, Jarrow Abbey, and a Swell-Tide on the Severn. We should also note representations of collieries and water-works, basaltic caves and village pumps, country streets and open commons, mud huts, mountains, and rivers. The whole range of views is of extraordinary diversity. The wild

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scenery of the very north of Scotland and the moorland expanses of Cornwall are equally depicted. Such distant places as Haverfordwest, always very difficult of access, and the Scilly Isles, even more troublesome to reach, seem almost to have been selected because of the unlikelihood of their being known to the average visitor to England. The Scilly Isles are not, however, the only distant islands depicted, for Iona, Jura, Staffa, Jersey, and Anglesey are also illustrated, and one is only surprised at not finding any view from the Isle of Man. London is particularly well represented. Its more distant districts, such as Hampstead, Highgate, Fulham, Putney, Erith, Isleworth, and Richmond, afford very many delightful views; but of even greater interest are those which show Lambeth, Chelsea, and Ranelagh, as these parts have so completely changed since 1774. Even more mysterious to the modern Londoner are the views of Mile End Road, Whitechapel Road, and the London Hospital, not one of which we think would be recognized in the present day. Of great importance are those of London Bridge "with the ruin of the passenger-bridge," of St. James's Palace, Somerset House, Westminster Abbey, Westminster Bridge, and the Mall; scenes familiar enough at the present moment, but differing very widely from what they were at the close of the eighteenth century.

An important London view is that of Northumberland House from the garden, and others depict Chiswick House, Kensington Palace, St. Pancras Church, St. Marylebone, Holland House, and the Royal Exchange.

There are few individuals beyond the actual owners of country seats and town houses mentioned in the list, but just about half-a-dozen are singled out for such mention. Pennant the naturalist is one of them, the Duke of Bridgewater another, and one or two persons who were noteworthy for changes in garden architecture, or for the erection of special monuments. In some instances long descriptions are given of the pictures, notably those referring to Westminster Bridge and the beautiful

districts of the Peak and Dovedale, but such lengthy notices are unusual, and, as a rule, Thomas Bentley strictly confined himself to giving just the names of the place illustrated and that of its owner. As we have already said in the introductory chapter, this service presents an extraordinary series of pictures setting forth the beauties of England and Scotland in the eighteenth century; views selected with rare discretion and discrimination, and admirably painted in a quiet harmony of colouring on the various beautiful pieces of cream-coloured earthenware.

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COPY OF THE UNIQUE EXAMPLE OF BENTLEY'S
ORIGINAL CATALOGUE OF THE SERVICE,
NOW PRESERVED IN LIVERPOOL,
WITH THE MAYER MSS.

*N.B.—The Catalogue has been translated from French into English
for this volume.*

CATALOGUE
AND
GENERAL DESCRIPTION
OF A
COMPLETE SERVICE
OF
PORCELAIN OR QUEEN'S CHINA

ORNAMENTED WITH VARIOUS VIEWS OF RUINS IN GREAT BRITAIN, COUNTRY
SEATS OF THE NOBILITY, GARDENS, LANDSCAPES, AND OTHER EMBELLISHMENTS,
ALL PAINTED IN ENAMEL, AND EXECUTED ACCORDING TO THE
ORDERS AND INSTRUCTIONS OF THE MOST
ILLUSTRIOUS PATRONESS
OF ARTS

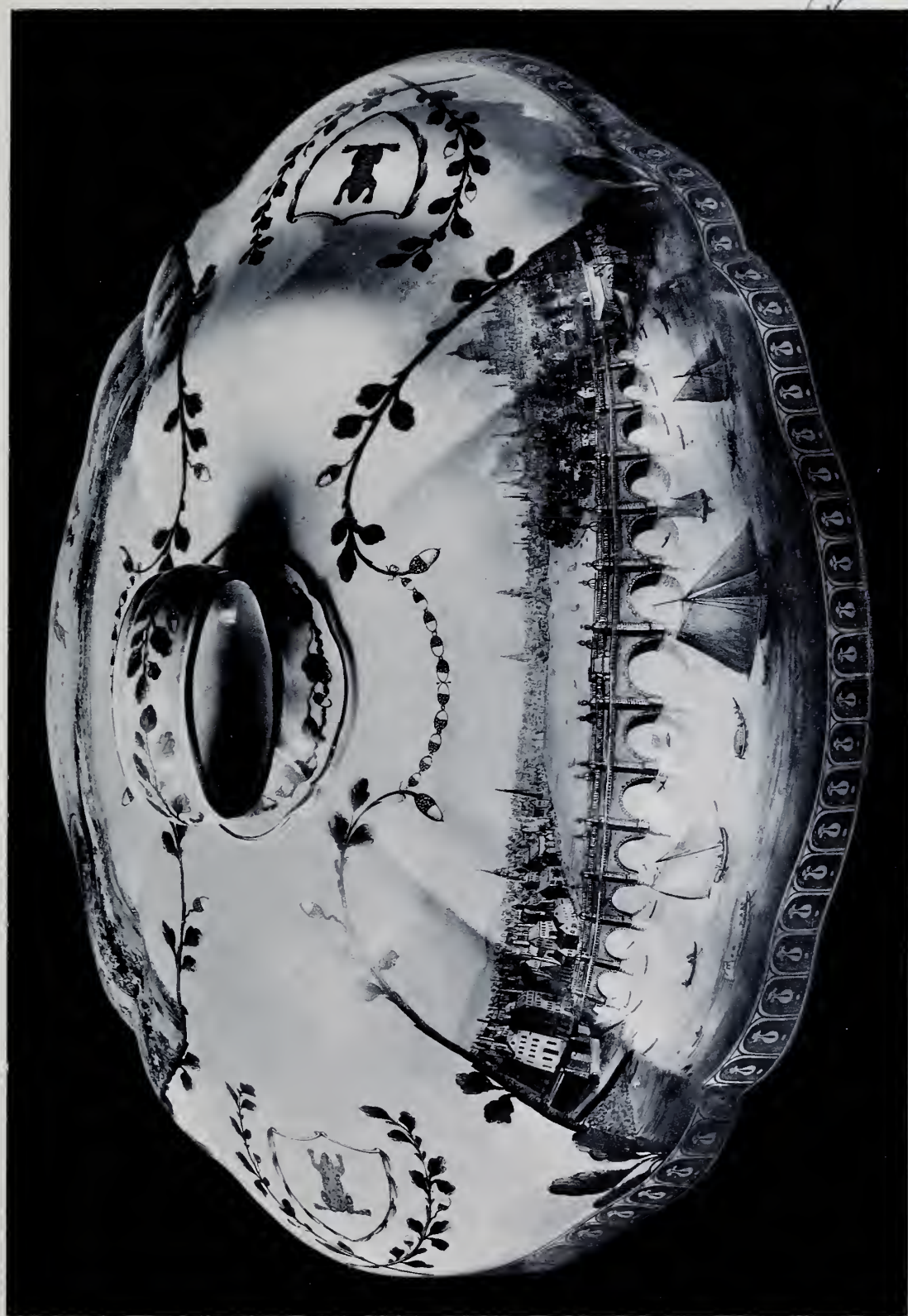
THE EMPRESS OF ALL THE RUSSIANS

BY
HER IMPERIAL MAJESTY'S VERY HUMBLE AND MOST GRATEFUL SERVANTS

WEDGWOOD AND BENTLEY

LONDON, 1774

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STATION



LIST

9	Soup Tureens.
9	Round Compotiers.
42	Oval Compotiers.
8	Triangular Compotiers.
7	Square Compotiers with covers.
10	Square Compotiers.
7	Vegetable Dishes with covers.
6	Sauce Tureens.
4	Butter Boats.
10	Sauce Tureens with covers and dishes.
2	Ice Pails with covers.
1	Ice Pail without cover.
3	Fruit Bowls.
4	Oval Bread Plates.
4	Round Bread Plates.
2	Flower Baskets.
121	Dishes of various sizes and shapes.
8	Oval Salvers.
13	Small cream pots with covers.
104	Soup Plates.
186	Dinner Plates.
133	Dessert Plates.
60	Covers of different sizes and shapes.
7	Saucers with handles.

760

GENERAL DESCRIPTION, ETC.

THIS service, ordered for Her Imperial Majesty by Mr. Baxter, Russian Consul in London, consists of a complete table service for fifty persons.

The porcelain, which is perfectly smooth and uniform before enamelling, is of a pale cream colour; the various pieces are ornamented by landscapes painted in enamel, in delicate black, suitable for producing the fine tones and shadings of pen-and-ink etchings.

The principal subjects are: the ruins, the most remarkable buildings, parks, gardens, and other natural curiosities which distinguish Great Britain, and mostly attract the attention of tourists.

The landscapes of the first service are surrounded by a full, rich border, the whole being encircled by an oak wreath.

The compartments of the dishes, covers, etc., are designed with young oaks joined at the summit by acorns.

In the second service the landscapes are likewise surrounded by a rich, though lighter, border, the whole being encircled by an ivy wreath.

We have attempted on the different pieces to give a true and picturesque idea of the beauties of this country, both natural and artificial.

Though we have purposely omitted to represent the most modern buildings, considering them unpicturesque, there will be found nevertheless specimens of architecture of all ages and styles, from the most ancient to our present day; from rural cottages and farms, to the most superb palaces; and from the huts of the Hebrides to the masterpieces of the best known English Architects.

Being dazzled by the great honour conferred on us by the receipt of such an order, we were, possibly, somewhat hasty in accepting it before having formed an idea of the cost and difficulty involved in obtaining and selecting the requisite landscapes, and having no doubt that we could obtain a sufficient number amongst those already published; but after having purchased all those we had in our mind as well as others we happened to come across, we found ourselves in a serious difficulty, not only on account of the small number of landscapes we had been able to obtain, but also because there were few, if any, giving a representation of the interior of parks, gardens, and other places of recreation, which we considered would be especially pleasing to Her Imperial Majesty, being, as they are, some of the chief attractions and peculiarities of our Island.

We consequently employed some good Artists to make original sketches for us, taken principally in parks, gardens, and pleasure grounds.

This plan came up to our best expectations, and we should have continued to avail ourselves of it had we not realized that the cost of the original sketches would soon exceed the estimate we had given for the whole work.

We eventually had recourse to members of our aristocracy who had pictures of their houses and grounds, as well as to some of our most distinguished artists.

It is only right to acknowledge the great assistance so courteously given us by Messrs. Dale and Barret, in allowing us to copy a great number of their original and clever sketches, which had never been published.

Many members of the aristocracy, as well as artists, have themselves entered into this work with so much zeal and generosity as to both excite our gratitude and animate our ambition.

We earnestly wish it were in our power to make the work still more perfect, but it is by no means easy to successfully carry out the great and noble ideas which our illustrious Patroness has entrusted to us.

As the greater number of the nobility and connoisseurs in the Kingdom, after examining the work, have been good enough to express their approval of it, and consider the execution thereof to be not altogether unworthy of the great ideal attempted by us, we venture to humbly hope, when sending the complete work, that it may meet with the kind and gracious approval of our most illustrious patroness.

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CATALOGUE

*The numbers distinguished with a * are no longer in existence.*

- *1. View in the Gardens of Lord Le Despencer in Buckinghamshire.
- *2. View on the Thames, at Twickenham in the County of Middlesex.
3. View at Esher in Surrey, Miss Pelham's country house.
4. Another view at the same place.
5. View, with a portion of the Palace of H.R.H. the Dowager Princess of Wales, in the County of Middlesex.
- *6. View of the Lake in Lord Le Despencer's Gardens in Buckinghamshire.
7. View of Moat Island in the Royal Park at Windsor.
8. View at Oatlands, the Duke of Newcastle's country house in Surrey.
- *9. View in the Royal Gardens at Kew.
10. View of Ensham Abbey, near Oxford.
11. View of Tutbury Castle in Staffordshire, the property of the Duke of Devonshire.
- *12. View of Hopton Castle in Shropshire.
13. View of Castleton Castle, and of the Peak Cavern, Derbyshire. This vast cavern is the work of Nature; it is traversed by three subterranean streams, the last of which terminates the scene. This is one of the marvels of the Peak, and has already been often described by others.
14. View of Denbigh Castle, in the County of the same name, the property of the Crown.
15. View of Penrith Castle, Cumberland, the property of the Duke of Portland.
17. View of Cockermouth Castle, Cumberland.
18. View of Egremont Castle, Dorsetshire, the property of the Earl of Egremont.
- *19. View of Chidrick Castle, Dorsetshire.
- *20. View of Sandford Castle, Dorsetshire.
21. View of Ruthin Castle, Denbighshire, the property of Mr. Rich. Middleton.
- *22. View of Brough Castle in Westmoreland.
23. View of Appleby Castle, Westmoreland, the property of the Duke of Thanet.
24. View of Tamworth Castle, Warwickshire, the property of the Duke of Northampton.
25. View of Bodiham Castle, Sussex, the property of Sir William Webster.
- *26. View of Wigmore Castle, Herefordshire, the property of the Earl of Oxford.
27. View of Bramstill Castle, Herefordshire, the property of Mr. Thomas Rede.
- *28. View of Hunst Castle, Hampshire, the property of the Crown.
29. View of Beverton Castle, Gloucestershire, the property of Sir Henry Hicks.
- *30. View of Brivals Castle, Gloucestershire, the property of the Crown.
31. View of Penrise Castle, Glamorganshire, the property of Lord Mansel de Margam.
32. View of Coyty Castle, Glamorganshire.
33. View of Rhudland Castle, Flintshire, the property of the Crown.
34. View of Flint Castle, Flintshire, the property of the Crown.
- *35. View of Harwarden Castle, Flintshire, the property of Sir John Glynn, Baronet.
36. View of Hadleigh Castle, Essex, the property of Sir Francis St. John, Baronet.
37. View of St. Maws Castle, Cornwall, the property of the Crown.

38. View of Fowey Castle, Cornwall.
39. View of Lancelston Castle, Cornwall.
40. View of Beeston Castle, Chester, the property of Sir Roger Mostyn.
- *41. View of Chester Castle, Cheshire, the property of the Crown.
43. View of Pomfret Castle, Yorkshire, before its demolition.
44. View of Denesaws Castle, Carmarthenshire, which belongs to the Rice ap Thomas family.
45. View of Lanstephan Castle, Carmarthenshire, the property of the Crown.
46. View of Green Castle, Carmarthenshire.
47. View of the Castle and Town of Carmarthen, in the County of the same name.
48. View of Donnington Castle, Berkshire.
- *50. View of Levant Castle, Norfolk.
51. View of Binham Priory, Norfolk.
- *52. View of the Monastery at Tinmouth, Northumberland.
53. View of Bothal Castle, Northumberland, the property of the Earl of Oxford.
- *54. View of Dunstanburgh Castle, Northumberland, the property of the Earl of Tankerville.
55. View of the Castle and Monastery on Holy Island, Northumberland.
56. View of Carew Castle, Pembrokeshire, the property of Sir John Carew.
57. View of Pembroke Castle, in the County of the same name.
- *58. View of Narbeth Castle, Pembrokeshire.
59. View of Newport Castle, Pembrokeshire, the property of Miss Lloyd.
- *60. View of Dartmouth Castle, Devonshire.
61. View of a part of Lincoln Castle, in the County of the same name.
62. View of Holt Castle, Denbighshire, the property of Mr. Richard Middleton.
63. View of Caerphilly Castle, Glamorganshire.
64. View of Dacre Castle, Cumberland, the property of Sir Christopher Musgrave, Baronet.
65. View of Forkley Hall, Lincolnshire.
66. View of Alton Castle, Staffordshire, the property of the Earl of Shrewsbury.
67. View of a part of the ruins of the Abbey of St. Mary at York.
68. View of a portion of Southwell Palace, Nottinghamshire.
- *70. View of a part of Eastby Abbey, Yorkshire.
- *71. View of a part of Roche Abbey, near Tickhill, Yorkshire.
72. View of Sommerton Castle, near Lincoln.
73. View of a part of the ruins of Bolton Abbey, Yorkshire.
- *74. View of Moor Tower, Lincolnshire.
75. View of Kirsted Abbey, Lincolnshire, the property of Mr. John Disney.
76. View of a part of Worksop Abbey, Nottinghamshire, the property of the Duke of Portland.
77. View of a part of Sheriff Hutton Castle, with a distant view of York; this Castle belongs to Lord Irwin.
- *78. View of a part of the Ruins of Kirstal Abbey, Yorkshire, the property of the Duke of Montague.
- *79. View of a part of Croylande Abbey, Lincolnshire, the property of Lord Brownlow.
83. View of a part of Richmond Castle, Yorkshire, the property of the Duke of Richmond.
84. View of another part of Richmond Castle.
- *85. View of a part of the Hall of King Alfred, Cirencester, belonging to Lord Bathurst.
86. View of another part of the Hall of King Alfred.
87. View of a part of Harsley Castle, Yorkshire, the property of Mr. George Lawson.
88. View of a part of the Ruins of Byland Abbey, Yorkshire, which belongs to Lord Fauconburg.



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- *89. View of Harsley Castle, Yorkshire.
- 90. View of Stoke Courci Castle, Somersetshire.
- *91. View of Clun Castle, in Shropshire.
- *92. View of a part of the lake and island in the Royal Gardens at Kew.
- 93. Another view of a part of the lake and island in the above Gardens.
- 95. View of a part of the Stables of the Lodge, Windsor.
- *96. View of the Lodge in the Great Park at Windsor, the property of the Crown.
- *97. View of Walton Bridge and the Temple of Venus, in Lord Le Despencer's Gardens, Buckinghamshire.
- 98. View at Wilton, the Earl of Pembroke's country house in Wiltshire.
- 99. View at the same place.
- 100. View at the same place.
- 101. View of the Thames and surrounding country near Chisden, Buckinghamshire.
- 102. View of Estivale House, Cleifden, Buckinghamshire.
- 103. View of the south side of the above house at Cleifden.
- 104. View of General Campbell's country seat at Coombank, Kent.
- *105. View in General Campbell's Gardens at Coombank.
- 106. View of Haddon Hall, Derbyshire, country seat of the Duke of Rutland.
- 107. View near Haddon, Derbyshire.
- 108. View at Foots-Cray, Kent, Mr. Benjamin Harence's country house.
- *109. View of a part of the Duke of Argyle's mansion at Wilton.
- *110. View of another part of the Duke of Argyle's mansion.
- 111. View in Lord Le Despencer's Gardens, West Wycombe, Buckinghamshire.
- *112. View of the Lake in the above Gardens.
- 113. View in the Gardens of Wimple, country seat of Lord Hardwicke.
- 115. View of a part of Moat Island in the Great Park at Windsor.
- 116. View of Wooburn, Surrey, country seat of Mr. Philip Southcote.
- 118. View of a part of the house and gardens of Lord Le Despencer, Buckinghamshire.
- 119. View at Oatlands, Surrey, the Duke of Newcastle's country house.
- 121. View of Miss Pelham's country house at Esher, Surrey.
- 122. View of Foots Cray, Mr. Benjamin Harence's country house.
- 123. View at the same place.
- 124. View of Lord Le Despencer's house, West Wycombe, Buckinghamshire.
- *125. View of Governor Pitts' house at Twickenham, Middlesex.
- *126. View of a part of Kenelworth Castle, between Warwick and Coventry.
- *127. View of another part of the same Castle.
- 128. View of Tinmouth Castle, Northumberland.
- *131. View at Belton, Lincolnshire, Lord Tyrconnel's country seat.
- 132. View in Exton Park, the property of the Earl of Gainsborough.
- *133. Another view in the above Park.
- 134. View of Virginia Water, Windsor.
- 135. View of the Cascade, Windsor.
- *136. View of the Grotto, Windsor.
- *137. View of a part of the Garden of Hall Barn, Mr. Edmund Waller's country seat in Buckinghamshire.
- 138. Another view in the Gardens of Hall Barn.
- *139. View in the Gardens of Oatlands, Surry, the property of the Duke of Newcastle.
- 140. Walton Bridge, Surrey, from the Gardens at Oatlands.
- 141. View of Nunnery Castle, Somersetshire, the property of Mr. John Whitechurch.
- *142. View of the Islands in Mr. Hopkins' Gardens, Painshill, Surry.
- 143. Another view of the above Island.

144. View of the Mosque in the Royal Gardens at Kew.
145. View in Hagley Park, the property of Mr. Lyttelton.
146. View of the rocks and of the entrance to the vast Castleton Cavern in Derbyshire, known as the Peak's Hole.
147. View of the surface workings in Colebrook Valley, Shropshire; this place is famous for its iron mines.
148. View of Colebrook Valley.
- *149. View of Castleton, Derbyshire.
150. View in Colebrook Valley, with a pump cylinder.
151. View of the surface workings in Colebrook Valley.
152. View of the River Derwent, near Matlock high torr.
153. View of Matlock high torr; the river Derwent flows at the foot of this enormous rock, of which the perpendicular height is 354 feet above the level of the water.
155. View of Mr. William Clayton's country seat at Great Marlow, Buckinghamshire.
157. View of Colebroke Valley, Shropshire.
159. View of the mineral springs near Bristol, Somersetshire.
160. View of the rocks of St. Vincent, near the same place.
161. View of the petrifying springs, commonly called *the dropping well*, at Knaresborough, Yorkshire.
162. View of the Ruins of the Earl of Burlington's Castle at Knaresborough, Yorkshire.
- *164. View in Lyme Park, Cheshire.
- *165. View on the river Manyfold, at Wetton Mill, Derbyshire.
166. View of the upper part of Dovedale, Derbyshire.
169. View on the river Trent, Derbyshire, near The Church of Anchor, so called from an anchorite who dwelt there. This is a vast cavern opposite a fine rock on the banks of the river.
- *170. Another view at the same place.
171. View of the River Teese, which separates Yorkshire from Durham, at the point where it falls from a rock 69 feet in height into a circular basin.
172. View below the Baths, Matlock, Derbyshire.
173. View of Hopping Mill Ware on the river Derwent, in Derbyshire.
- *174. View of a part of Thorpe Cloud, Derbyshire.
175. View on the River Wie, Monsal Valley, Derbyshire.
- *176. View on the river Wie, in the same Valley.
- *178. View of a part of the Great Lake, and of the house built on an island of the Lake in the Gardens of Clermont, Surry; this is one of Lord Clives' country seats.
179. View of the Orangery in Lord Burlington's Gardens, Chiswick, Middlesex.
180. View of another part of the same Orangery.
- *181. View of a bridge built over a canal in the same Gardens at Chiswick.
- *182. View of the large pond in Earl Temple's Gardens at Stow, Buckinghamshire.
- *183. View of Lord Cobham's Column in the same Gardens at Stow.
- *184. Another view in the same Gardens.
185. View of a part of the house and gardens of Earl Temple at Stow.
- *186. View between the Pavilions at the entrance in the same Gardens.
187. View of the Champs Elisés in the same gardens belonging to Earl Temple.
188. View of the wooden building called the Temple, in the gardens at Stow.
- *189. View of the Island, the Lake and the Temple of Venus in the gardens at Stow.
191. View of the gardens of Lord Le Despencer's mansion at West Wycombe, in Buckinghamshire.
- *193. View of Mount Edgecumbe.



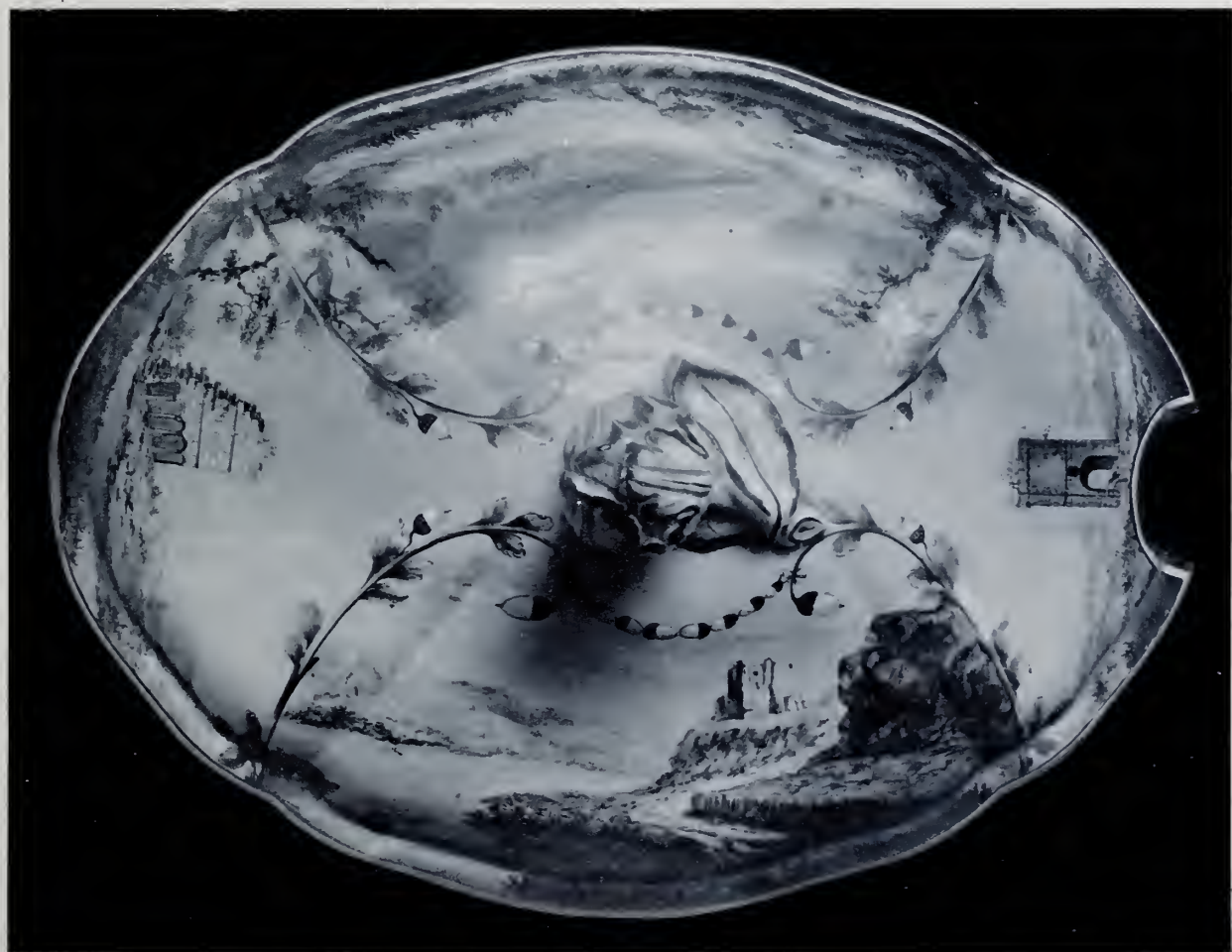
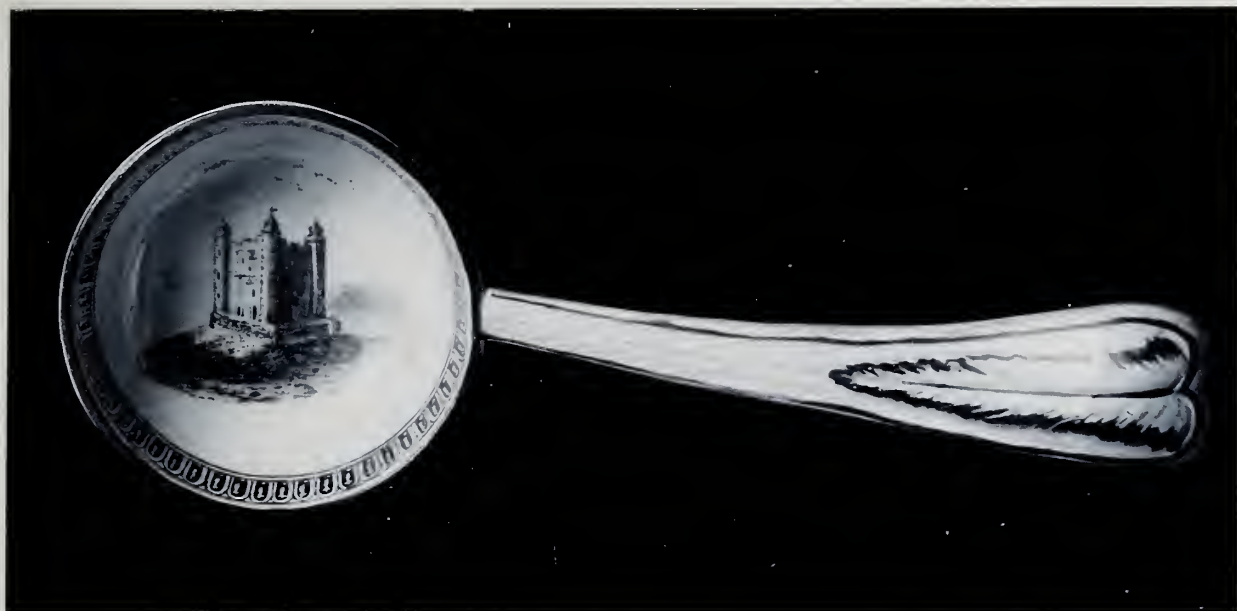


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- *194. Mount Edgecumbe from St. Nicolas Island.
- 195. Mount Edgecumbe from the same place.
- 196. View of Virginia Water, Windsor.
- 199. The Island of St. Nicolas from Mount Edgecumbe.
- 201. View of Claremont, Surry, one of Lord Clives' country seats.
- *202. Another view of the same place.
- 203. View of Mount Edgecumbe, Cornwall.
- *204. View near the Cascade and Grotto in the Great Park at Windsor.
- *205. View in Earl Temple's Gardens at Stow.
- 206. View of the Grotto on the Canal in the Alder-wood at Stow.
- *208. View in the Gardens of Earl Temple at Stow.
- 209. View of Kirkham Priory, in Yorkshire.
- 210. View of a part of Tinmouth Castle, and of the mouth of the River Tine.
- *211. View of the Park of Louth Abbey in Lincolnshire.
- *212. View of Earl Temple's Gardens at Stow.
- 213. View of the Statue of the Queen in Earl Temple's Gardens at Stow.
- *214. View of the Temple of Shells, in the Gardens at Stow.
- 215. Another view in the Gardens at Stow.
- 216. Another view in the Gardens at Stow.
- 217. View of the Cascade in the Gardens of Lord Le Despencer at West Wycombe.
- *218. View of Derwentwater, from Crow Park, Cumberland.
- 219. View of Ennerdale, in Cumberland.
- 220. View near the Lodge in the Great Park at Windsor.
- 222. View of King Alfred's Hall at Cirencester, Gloucestershire; it belongs to Lord Bathurst.
- *223. The Hamose and Plymouth Docks, from Mount Edgecumbe.
- 224. View near the same place.
- 225. View of Konisborough Castle, near Doncastre, Yorkshire.
- 227. View of Burstall Abbey, Yorkshire.
- 228. View of the Town and Castle of Scarborough, Yorkshire.
- 229. View of Hall Barn, Beaconsfield, Buckinghamshire, Mr. Waller's country house.
- *230. View at Ditchley, Oxfordshire, the Earl of Litchfield's country seat.
- 231. View at the same place.
- *232. View of the Lodge and a part of the Gardens of the Great Lake at Windsor.
- *233. View of a part of the Gardens at Windsor.
- 234. View of Chee Torr on the river Wie, Derbyshire.
- 235. View in Newstead Park, the property of Lord Byron.
- *236. View at Harlyford, Mr. William Clayton's country house in Buckinghamshire.
- *237. Chelsea Hospital from the Thames.
- *238. View of the late Lord Bolingbroke's house and of Battersea Church opposite Chelsea.
- 239. View at Wooburn, Surry, Mr. Philip Southcote's country seat. This is one of the first places where modern taste was displayed in garden culture.
- 240. View of the Lake, Island, and Great Pagoda in the Royal Gardens at Kew.
- *241. View of a part of the lake and of the large lawn at Kew Gardens.
- 242. Mount Edgecumbe from the Blockhouse.
- 244. View in the Gardens of Earl Temple at Stow, Buckinghamshire.
- *245. View in the Gardens of Oatlands, Surry.
- 246. View of the superb lake of Windermere, between Lancashire and Westmoreland.
- *247. View of Thilmeer, Westmoreland.
- 248. View of Nelson's monument in the Gardens of Earl Temple at Stow.

250. View in the Gardens of Wooburn, Surry.
251. View on Mount Edgecumbe, Cornwall.
- *252. View of a part of Sherbone Castle, Dorsetshire.
255. View of Tunbridge Castle, Kent.
256. View of a part of Tunbridge Castle.
257. View of another part of the same Castle.
- *258. View of Leeds Castle, Kent, the property of Lord Fairfax.
259. View of a part of the same Castle.
260. View of an extraordinary monument called Tolmen, or the rock hole; it consists of a large oval flint stone, placed on the summits of two natural rocks in Cornwall.
261. View of Tintagel Castle, Cornwall.
262. View of Farnham Castle, Surry.
- *263. View of Cantorbery Castle, Kent.
264. View of Leicester Abbey, in the County of the same name, the property of the Duke of Devonshire.
265. View of Thatford Priory in Norfolk.
266. View of Mannorbeer Castle, Pembroke.
267. View of Dunstanburgh Castle, Northumberland, the property of the Earl of Tankerville.
- *268. View of Warkworth Castle, Northumberland, the property of the Duke of Northumberland.
269. View of Goodrick Castle, Herefordshire.
270. View of Carrisbrook Castle, Isle of Wight.
271. View of the Walls of Sylchester, Hampshire.
272. View of a part of Cardiff Castle, Glamorganshire, the property of Lord Windsor.
274. View of a part of Neath Castle, Glamorganshire.
276. View of Ashby de la Zouche Castle, Leicestershire, the property of Lord Huntingdon.
277. View of Leicester Abbey, in the County of the same name; it belongs to the Duke of Devonshire.
278. View of Rochester Castle, Kent.
279. View of Governor Pitts' Mansion at Twickenham.
280. View of Thorpe Cloud, Derbyshire.
- *281. View of Anchor Church, Derbyshire.
282. View of the Torrent. This cataract, or waterfall, is formed by the river Tees, which separates Yorkshire from Durham; the water falls from a rock a distance of 23 fathoms into a large circular pool.
283. View of the Town and Castle of Dover, Kent.
284. View of the Grotto on the Canal in the Alder-wood in Earl Temple's Gardens at Stow.
- *285. View of the Lake, taken from the central walk, in Lord Le Despencer's Gardens at West Wycombe, Buckinghamshire.
286. View of the Lake and the Island from the lawn in the Royal Gardens at Kew.
287. View of the Queen's Statue in Earl Temple's Gardens at Stow.
288. View of the approach between the Pavilions to Earl Temple's Mansion in the same place.
289. View of the Queen's Theatre from the Rotunda in the same Gardens.
- *290. View from the Greek Column to that of Lord Cobham, in the Gardens at Stow.
291. View of the Pavilion Menagerie in Kew Gardens.
292. View on the Canal in Lord Burlington's Gardens at Chiswick.
293. View near the seven oaks at Coombank, Lieutenant General Campbell's country seat in Kent.



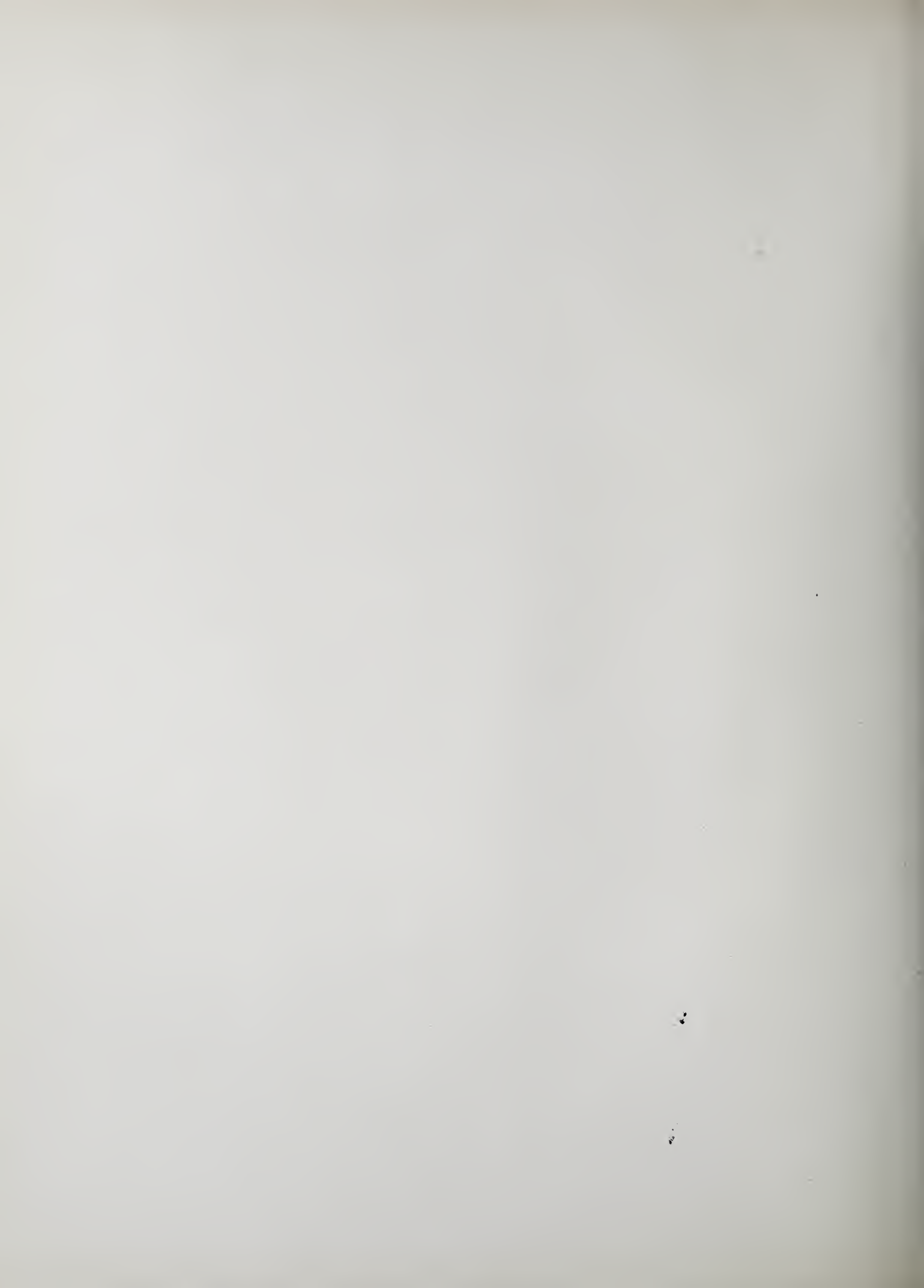


294. View of Wetton Mill on the river Manyfold, in Derbyshire.
295. View of the monument on the Island in the Lake, the Temple of Venus, and the Hermitage, in Earl Temple's Gardens at Stow.
296. View of the upper part of Dove-Dale; this is a most charming and romantic valley, in the midst of which flows a fairly rapid river, which winds for several miles between the slopes which form the valley.
297. The watering-place of Matlock in Derbyshire, from the Lovers' Walk. This view forms the most beautiful and enchanting spectacle; the most charming and romantic landscapes appear in every direction. In summer it is the resort of many fashionable people, who take the waters and the baths and pass the time in very pleasant fashion. Lovers of nature experience special satisfaction in examining both the external beauties of the country, and the curious products of the neighbouring mines.
299. Mount Edgecumbe, from the Island of St. Nicholas.
300. View of Tinmouth Castle, Northumberland.
302. View of a very beautiful cascade below Matlock.
303. View of the Dunnington Hills, Derbyshire extending to the river Trent.
304. View in Mr. Hopkins' Gardens at Painshill, Surry.
305. Matlock high Torr, with the hills opposite: a limestone mountain in Derbyshire, adorned with woods on the surface and having lead-mines in the interior. The river Derwent flows at the foot of this enormous rock.
306. View of a part of the Royal Palace at Kensington.
307. View of a Cell-walk in the Park at Nottingham, with the Castle belonging to the Duke of Newcastle.
308. View of a part of Lincoln Castle, the property of the Duke of Leeds.
309. View of the great pond in Earl Temple's gardens at Stow.
310. View of the Gothic gateway at Envil, Staffordshire, the property of the Earl of Stamford.
312. View of the ruins of Brodgate House, country seat of the Earl of Stamford.
313. View of Conway Castle, Wales.
314. View of the rocks in Broadgate Park, Leicestershire, the property of Lord Stamford.
315. View of Lord Stamford's new house and of the Park at the same place.
316. View at the bottom of the meadow, at the same place.
317. View of the lower part of the Park and of the river Trent, at Lord Gowers country seat at Trentham, Staffordshire.
- *318. View of a part of the Park and of the river at the same place.
319. View in Totton Park, Cheshire, the property of Mr. Eggerton.
320. Another view in the same place.
321. View of Lymm Church, Cheshire.
323. The mansion and gardens of Mr. Richmond Pennant in Cheshire, from Winington Bridge.
324. View at Keil, Staffordshire, Mr. Sneyd's country seat.
325. View of a part of the mansion and gardens at Tabley, the property of Lady Leicester.
326. View of the lake and house of Booths, Cheshire, from the rear.
327. View of the Vase on the terrace at Envil, Staffordshire.
328. View of Envil Church.
329. Another view at the same place.
330. View of a part of Carnarvan Castle, South Wales.
331. View of a Vase on the terrace at Envil.
332. View at Tabley, Lady Leicester's country seat.
- *333. Another view at the same place.
335. View of Hornby Castle, Lancashire.

- *336. View of Saltwood Castle in Kent, the property of Sir Brook Bridges, Baronet.
- 337. View of Beeston Castle, Cheshire.
- *338. View of Kilgaran Castle, Pembrokeshire.
- 339. View of Viscount Wilkington's Castle in Sussex.
- 340. View of White Castle, Monmouthshire.
- 341. View of Winchelsea Castle, Sussex.
- 342. View of Castle Rising, Norfolk.
- 343. View of Harleck Castle, in Merionethshire, the property of the Crown.
- 344. View of Pendragon Castle, Westmoreland, the property of the Earl of Thanet.
- 345. View of Shrewsbury Castle, Shropshire.
- *346. View of the Castle and Town of Carmarthen, in the County of the same name.
- 348. View of Kendall Castle, Westmoreland, with the river and bridge.
- 349. View of a part of Brwynly Castle, Breconshire.
- 350. View of Chickhewell Castle, Breconshire.
- 351. View of Brecknock Castle in the County of the same name.
- 352. View of the ruins of Reading Abbey, Berkshire.
- *353. View of Beaumaris Castle in the Island of Anglesea, the property of the Crown.
- 354. View of Brompton Brion Castle, Herefordshire, the property of the Earl of Oxford.
- 355. View of Porchester Castle, Hampshire.
- 356. View of Sewdley Castle, Gloucestershire, the property of Mr. George Pitts.
- *357. View of Thornbury Castle, Gloucestershire.
- 358. View of Berkeley Castle, Gloucestershire, the property of the Earl of Berkeley.
- 359. View of St. Donats Castle, Glamorganshire.
- 360. View of Colchester Castle, Sussex.
- *361. View of Tattershall Castle, Lincolnshire.
- 362. View of Glastonbury Abbey, Somersetshire.
- 363. View of Farnly Castle, Huntingdonshire.
- *364. View of Norwich Castle, Norfolk.
- 365. View of Montgomery Castle, the property of Mr. Henry Auther Herbert.
- *366. View of Bayland Castle, Monmouthshire.
- 367. View of Usk Castle in the same County.
- *368. View of Calderat Castle, the property of Uvedale Price, in the same County.
- 369. View of the river Evon, and of the hills, known as the Rocks of St. Vincent, near Bristol.
- 370. View of Cowling Castle, Kent.
- 371. View of Orford Castle, Suffolk, the property of the Earl of Hereford.
- 372. View of Lulgershall Castle, Wiltshire.
- 373. View of the doorway of Arwerton Hall, Suffolk.
- *374. View of Bedford Bridge, Bedfordshire.
- 375. View of Dynnington Castle, Berkshire.
- *376. View of St. Catherine's Hill, near Guildford, Surry.
- *377. View of the Chapel of the Holy Ghost, Hampshire.
- 378. View of the Monastery of Jarrow, near Durham.
- 379. View of Morpeth Castle, Northumberland.
- *380. View of the Old Church of Dover Castle, Kent.
- 381. View at Swinnerton, Staffordshire, the country seat of Mr. Thomas Fitzherbert.
- *383. View of Knaresborough Castle, Yorkshire.
- *384. View of the Abbey, Great Malvern, Worcestershire.



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L. C. LIBRARY

- 385. View of Wardour Castle, Wiltshire the property of the Earl of Arundel.
- *386. View of Beaumaris Castle, Isle of Anglesea the property of the Crown.
- 387. View of Worksop Abbey, Nottinghamshire.
- 388. View of Hurstmonceaux Castle, Sussex.
- *389. View of a part of Prudhow Castle, Northumberland, the property of the Duke of Northumberland.
- 390. View of part of Mettingham Castle, Suffolk.
- 391. View of Asby-de-la-Zouche Castle, Leicestershire, the property of the Earl of Huntingdon.
- 392. View of Arundel Castle, Sussex, the property of the Duke of Norfolk.
- 393. View of part of Prudhow Castle, Northumberland, the property of the Duke of Northumberland.
- *394. View of Lewes Castle and Priory, Sussex.
- 395. View of Battle Abbey, Sussex.
- 396. View of Framlingham Castle, Suffolk.
- 397. View of part of Brougham Castle, Westmoreland, the property of the Earl of Thanet.
- *398. View of Norham Castle, Northumberland.
- 399. View of Caergwerley Castle, Flintshire.
- 400. View of Barlings Abbey, near Lincoln.
- 401. View in the Royal Gardens, Kew.
- 402. View in the Gardens, and Portico, at Warfield, Berkshire, the property of Thomas Hart.
- 403. View in Newstead Park, the property of Lord Byron.
- 404. View of Virginia Water in the Royal Park at Windsor.
- 405. View of Cliefden, Buckinghamshire, and the surrounding country.
- 406. View of Bradenstotre Priory, Wiltshire.
- 408. View of Harsley Castle, Yorkshire, the property of Mr. Lawson.
- 410. View at Oatlands, Surrey, the country seat of the Duke of Newcastle.
- 411. View of the Petrifying Well, commonly called the *Dropping Well*, at Knaresborough, Yorkshire.
- 412. View on the Thames from Chiswick.
- 413. View of part of Winnander Meer, a beautiful lake between Lancashire and Westmoreland.
- 414. View of Powderham Castle, Devonshire.
- 415. View of Codnor Castle, Derbyshire.
- 416. View of Barry Pomery Castle, Devonshire.
- 417. View of the wonderful ruins of Corfe Castle, Dorsetshire, which is supposed to have been built by King Edgar.
- 418. View of part of Hurstmonceaux Castle, Sussex.
- 419. View of part of Broughton Castle, Westmoreland.
- 420. View of part of Battle Abbey, Sussex.
- 421. View of a Monastery of the Grey Friars, Winchelsea.
- 422. View of the Castle and College of Mettingham, Suffolk.
- 423. View from the Bridge of Maidenhead, Berkshire.
- 424. View of a Village, Glamorganshire.
- 425. View near Britton Ferry, Glamorganshire.
- 426. View of Corfe Castle, Dorsetshire.
- *427. View of the summer house, Keil, Staffordshire.
- 428. View of the old Palace at Richmond, Surry.
- 429. View of Rhudland Castle, Flintshire.
- 430. View of Grismond Castle, Monmouthshire.
- *431. View of Bothol Castle, Northumberland, the property of the Earl of Oxford.
- 432. View of Rochester Castle, Kent.
- 433. View at Richmond, Surry.
- *434. View at the same place.

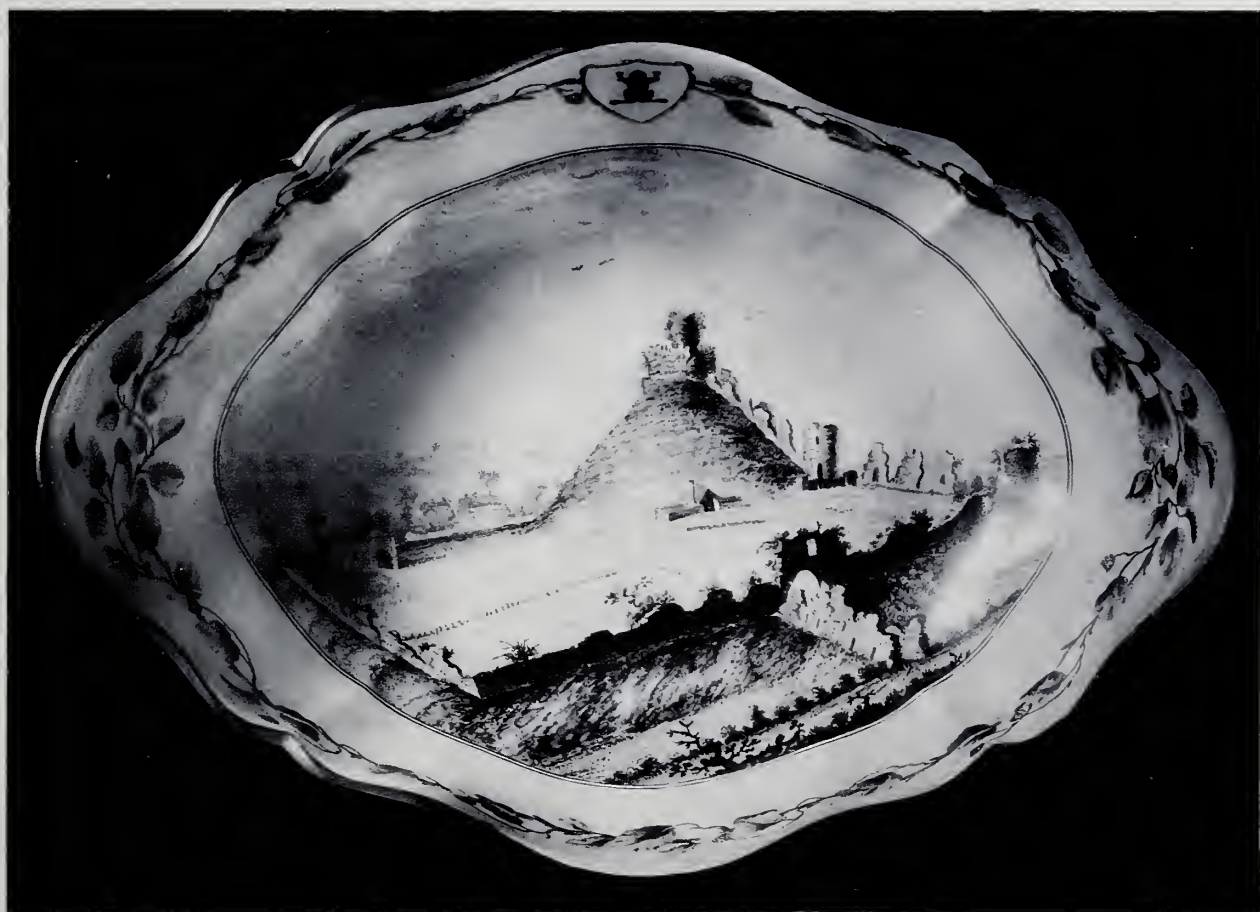
- 435. View of a ruin on Mr. Hopkins' property at Painshill, Surry.
- *436. View of Porchester Castle, Hampshire.
- 437. View of Pilburgh Priory, Suffolk.
- 438. View of the collegiate church of Holyhead, Anglesea.
- 439. View of Aire Castle, a monastery in Norfolk.
- *440. View of Alderton Church, Suffolk.
- *441. View of Framlingham Castle, Suffolk.
- *442. View of Aberconway Castle, the property of the Crown.
- 443. View of Newport Castle, Monmouthshire.
- 444. View of the Herefordshire Beacon.
- 445. View of Odiam Castle, Hampshire.
- *446. View of Wingfield Castle, Suffolk.
- *447. View of Sandford Castle, Weymouth Dorsetshire.
- 448. View of Chester Castle, in the county of the same name.
- 449. View of Farnham Castle, Surry.
- 450. View of a part of Brecknock Castle.
- 451. View of Grooby Park.
- 452. View of Haverfordwest Priory, Pembrokeshire.
- 453. View of Skinfrith Castle, Monmouthshire.
- 454. View of Hawarden Castle, Flintshire.
- 455. View of Cowes Castle, Isle of Wight.
- 456. View of Butley Priory, Suffolk.
- 457. View of Holdenby Palace, Northamptonshire.
- 458. View of a part of the Abbey of Starflour, Cardiganshire.
- 459. View of Broadgate Park, the country seat of the Earl of Stamford.
- 460. View of the lodge in Windsor Park.
- 461. View of the Ruins of Sherbone Castle, Dorsetshire.
- *462. View of Alnwick Castle, Northumberland.
- 463. View of Ashby de la Zouche Castle, Leicestershire.
- 464. View of Hattershall Castle, Lincolnshire.
- 465. View of the Shepherds' Bridge at Envil, the property of the Duke of Stamford.
- 466. View of Chillingham Castle, Northumberland, the country seat of the Earl of Tankerville.
- 467. View of Okehampton Castle, Devonshire, the country seat of Mr. Christopher Harris Haynes.
- *468. Distant view of the Sheepwalk at Envil.
- 469. View of Dale Abbey, near Derby.
- 470. View of Tiverton Castle, Devonshire.
- 471. View of Lumby Castle, Durham, the country seat of Lord Scarborough.
- 472. View of Cambridge Castle.
- 473. View of Guildford Castle, Surry.
- 474. View of Kenilworth Castle, Warwickshire.
- 475. View on the river Severn.
- 476. View of Bildewas Abbey, Shropshire.
- 477. View of West Mallings Abbey, Kent.
- *478. View of Broughton Church, Northamptonshire.
- 479. View of Carrisbrooke Castle, Isle of Wight.
- 480. View of Boxgrave Priory, Sussex.
- 481. View of Middleham Castle, Yorkshire.
- 482. View of Newark Priory, Surry.
- 483. View of Winchelsea Castle, Sussex.
- 484. View of the old Kitchen at Stanton Harcourt, Oxfordshire.
- 485. View of the Champs Elysés at Stow.
- 486. View of Widdrington Castle, Northumberland.
- 487. View of Wawswater Lake, near Bramton, Westmoreland.





488. View of Bolton Castle, Yorkshire.
489. View of Buttern Castle, Staffordshire, Mr. Swinnerton's country seat.
490. View of Lancelton Castle, Cornwall.
491. View of Blair, Scotland, the residence of the Duke of Athol.
492. View of the Great Hall, Hampstead, Middlesex.
493. Another view of the same hall.
494. Another view of the same place.
495. View of a part of Hampstead, from the highest part of the Heath.
496. View of the Well Walk, Hampstead.
497. View of the Marsh at the bottom of the Heath at Hampstead.
498. View of the above.
499. View of a part of Highgate, near London.
500. View of Brewer Temple in the centre of the large Heath, near Lincoln.
501. View of Eaton College, Berkshire.
502. View of the lake and garden at Studley Park, Yorkshire.
503. View of the Duke of Argyle's mansion and a part of the gardens at Whitton.
504. View on the river Wie, which flows through Monsal Valley, Derbyshire. The banks of this river between Buxton and Beckwell present an infinite variety of rocks, woods and little valleys, out of which Nature has formed the most beautiful and varied landscapes.
505. View of the great square, etc. at Hill Barn near Beckensfield.
506. View of Nelson's monument in the Gardens at Stow.
507. View of Sathwood Castle, Hyth, Kent.
508. View of Colebrooke Valley and the surrounding country.
509. View of King Alfred's Hall at Cirencester, Gloucestershire.
510. View from Captain Greenville's monument to the Greek Temple, at Stow.
511. View of Harleford, Buckinghamshire, the pleasant country seat of Mr. Clayton.
512. View of the Ruins of Myland Abbey, Yorkshire.
513. View of the Ruins of St. Mary's Abbey in the same County.
514. View of the new building on the Shrub Hill at Windsor.
515. View of the equestrian statue in Stow Park.
- *516. The aqueduct over the river Irwell, near Manchester, forming part of the Duke of Bridgewater's navigable canal, seen through an arch of Barton Bridge, a little above the aqueduct on the same river.
517. View of Dovedale, Derbyshire.
518. View of the Mount of Grace, Yorkshire.
519. View of Sawley Abbey in the same County.
520. View of Wooburn, Surry.
521. View of John o'Gaunts, at the foot of the mountain in Lincolnshire.
523. View of Carlisle Castle, Cumberland.
- *524. Kew Palace, from the lawn.
525. View of Sherborne Castle, Dorsetshire, the country seat of Lord Digby.
526. View of Kirkstall Abbey; this majestic ruin belongs to the Duke of Montague.
527. View in the Duke of Montague's gardens at Richmond.
529. View of the Temple of Diana in the gardens at Stow.
530. View of the beautiful lake of Windermere in Westmoreland.
531. View of the town and castle of Pembroke, South Wales.
- *532. View of Urquhart Castle, Scotland.
533. View of Inverness, Scotland.
534. View of a part of Carnarvon Castle, North Wales.
- *535. View of Sheriff-Hutton Castle, Yorkshire, the property of Viscount Irwin.
536. View of Derwentwater, Cumberland, a beautiful lake dotted with islands.
537. View of Egleston Abbey, near Richmond, Yorkshire.

- 538. View of the Church and Rectory at Lymm, Cheshire.
- 539. View in the Royal Gardens at Kew.
- 540. Another view in the same place.
- 541. Another view in the same place.
- 542. Another view in the same place.
- 543. View at Wooburn, Surry.
- 544. Another view at the same place.
- 545. View of the Greek Temple in Earl Temple's gardens at Stow.
- 546. View of Halling House, Kent.
- 547. View in Lord Le Despencer's gardens at West Wycombe.
- 548. View in the gardens at Stow.
- 549. Mount Edgecumbe, from the island of St. Nicolas.
- 550. Another view of Mount Edgecumbe, from the same place.
- 551. View of a part of Sheriff-Hutton Castle, Yorkshire.
- 552. View in the Gardens at Stow.
- 553. View at Oatlands, Surry.
- 554. View in Lord Le Despencer's gardens at West Wycombe.
- 555. Distant view of York.
- 556. View near Lymm, Cheshire.
- *557. View in the Gardens of Stow.
- *558. View of a part of the great lake near the Lodge at Windsor.
- 559. View in the Royal Gardens at Kew.
- 560. Another view at the same place.
- 561. Another view at the same place.
- 562. View in Windsor Park.
- 563. View of a part of Pembroke Castle.
- 564. View of a landscape on the river Severn.
- 565. View near Blair, Scotland.
- 566. View of Braemar Castle, Scotland.
- 567. View in the Gardens of Stow.
- 568. View of a part of Mount Edgecumbe.
- 569. View of a part of Llanstephan Castle, Carmarthenshire.
- 570. View of a part of Foot's-Cray, Kent.
- 571. View of an island on the coast of England.
- 572. View of a Castle and Harbour on the coast of Wales.
- 573. View of a part of Penrise Castle, Glamorganshire.
- 574. View of a part of Alton Castle, Staffordshire.
- 575. View of a part of Fowey Castle, Cornwall.
- 576. View of a part of Dunstanburgh Castle, Northumberland.
- *577. View of the mineral springs at Bristol.
- *578. View at Stourhead, Wiltshire.
- 579. View of Kilgerran Castle in South Wales.
- 580. View at Wilton, Wiltshire.
- 581. View in the Earl of Burlington's Gardens at Chiswick.
- 582. View of a part of Tattershall Castle, Lincolnshire.
- 583. View near Invernesse, Scotland.
- 584. View near Braemar Castle, Scotland.
- 585. View of a part of Tattershall Castle, Lincolnshire.
- 586. View of a part of Kirkham Priory, Yorkshire.
- 587. View of a part of the Castle and Monastery of Holy Island, Northumberland.
- 588. View of an English port.
- 589. View of a part of Kirkham Priory, Yorkshire.
- 590. View of a part of King Alfred's Hall, Gloucestershire.
- 591. View in the Gardens of Stow.
- 592. Another view in the same place.
- 593. Another view in the same place.





594. View of a part of Tattershall Castle, Lincolnshire.
595. View of a part of Urquhart Castle, Scotland.
596. View of the Parish Church at West Wycombe.
597. View of a part of Sawley Abbey, Yorkshire.
598. View of a part of Easby Abbey, Yorkshire.
599. View of a part of the island in the Gardens at Painshill, Surry.
600. View of a part of the Gardens at Oatlands.
601. View of Carnarvon Castle.
602. View of a part of Denesaws Castle, Carmarthenshire.
603. View of the Hamoese from Mount Edgecumbe.
604. View in the Gardens at St. Giles, country seat of the Earl of Shaftsbury.
605. View of a part of the ruins of Sandal Castle.
606. View in the Gardens of Lord Le Despencer at West Wycombe.
607. View at Wooburn, Surry.
608. View of a Temple in Kew Gardens.
609. View of a Temple in the same Gardens.
610. View in the Gardens of Stow.
611. Another view at the same place.
612. View of a Church at Stamford.
613. View of the summit of Snowdon and the surrounding country.
614. View of Earl Gower's mansion at Trentham.
614. View of Hilgaron Castle.
615. View of the valley and Earl Gower's park at Trentham.
616. View of Wirmington Bridge, Cheshire.
617. View of the Great Lake in Windsor Park.
618. View at Keil, Staffordshire.
619. View of the great bridge over the Taaffe, consisting of a single arch
having a width of 144 feet at the water level.
620. Front view of Booths, Cheshire.
621. View of the lake and of the rear of Booths.
622. View of a part of Hampstead from the road to the Marsh.
623. Another view of Hampstead.
624. Another view of Hampstead.
625. Another view of Hampstead.
626. View of a large village near Highgate.
627. View of Hampstead from Mr. Holfords' Garden.
628. Another view of Hampstead.
629. Another view of Hampstead.
630. View of Esher, Surry.
631. View of the cascade at Windsor.
634. Distant view of Corfe Castle, Dorsetshire.
635. View of Cowling Castle, Kent.
636. View of the new road from the entrance of the Archbishop of York's
Palace to Bishopsthorpe.
637. View of Farley Castle, Somersetshire.
638. View of Lansee Court, Wales.
639. View of Cleve Abbey, Somersetshire.
640. View of Hotley Abbey, Hampshire.
641. View of Godstow Abbey, near Oxford.
642. View of Holdenby Palace, Northamptonshire.
643. View of Mount St. Michael, Cornwall.
644. View of Alnwick Castle, Northumberland, one of the Duke of Northumber-
land's country seats.
645. View of Wolwyddelan, Carnarvonshire.
646. View of the Canal and the Gothic tower in the Duke of Argyle's Gardens at
Whitton.

- 647. View of Sion House, Middlesex, a country residence of the Duke of Northumberland.
- *648. View at the same place.
- *649. View of the monastery of Estacre, Norfolk.
- 650. View of the Church of Saint Sepulchre, Northamptonshire.
- 651. View of the lower part of Tabley, Cheshire.
- 652. View of the Ouse Bridge, Yorkshire.
- 653. View of Carisbrooke Castle, Isle of Wight.
- 654. View of a part of the ruins of the Bishop of Winchester's Palace at Walham, Hampshire.
- 655. View of Binden Abbey, Dorsetshire.
- 656. View of Lambeth Palace and a part of Westminster Bridge.
- 657. View of Tintern Abbey, Monmouthshire.
- 658. View of the beautiful lake of Derwentwater, Cumberland.
- 659. View of another superb lake in the same County.
- 660. View of Derwentwater from Borrodale.
- 661. View in the gardens of Studley, Yorkshire.
- 662. Distant view of Chatworth, the country seat of the Duke of Devonshire.
- 663. View of the reservoir and the artificial mountain in Mr. Aisleby's Gardens at Studley, Yorkshire.
- 664. View of the Mall, St. James' Park, London.
- 665. View of the Chapel of St. Joseph Arimathea at Glastonbury, Somersetshire.
- 666. View of Beeston Castle, Cheshire.
- 667. View of St. Botolphs Priory, Colchester, Essex.
- 668. View of the Monastery of St. Augustine, Cantorbery, Kent.
- *669. View of Warwick Castle, in the County of the same name.
- 670. View of Dartford Priory, Kent.
- 671. View of the Hermitage near Warkworth, Northumberland.
- 672. View of Lambeth Palace, the residence of the Archbishop of Cantorbery.
- *673. View of Leibourn Castle, Kent.
- 674. View of the Rumbling Stone, Kent.
- 675. View of Richmond Castle, Yorkshire.
- 676. View of Prior Park, near Bath.
- 677. View of the Richmond Hills, Surry.
- 678. Another view of the same hills.
- 679. View of Eaton, near Windsor Castle.
- 680. View of the town and harbour of Portsmouth.
- 681. View of Lindsey House, Chelsea, from Battersea.
- 682. View of Envil Church, Staffordshire.
- 683. Distant view of the Sheepwalk at the same place.
- 684. View of Titchfield House, Hampshire.
- 685. View of Ranelagh, and of Sir Thomas Robinson's Mansion.
- 686. View on the Thames at Chelsea.
- 687. View near Winster, Derbyshire.
- 688. View of the Duchess of Bridgewater's mansion at Chelsea.
- 689. View of the Carnbre Hills, Cornwall.
- 690. View of Bothal Castle, Northumberland.
- 691. View of the Parade in St. James' Park, London.
- 692. View of the Mile-end Road and Whitechapel Road, near London.
- 693. View of Hastings Castle, Sussex.
- 694. View of Tinmouth Castle and Priory.
- 695. View of Roche Abbey, Yorkshire.
- 696. View of the arches of the walls of the City of Cantorbery.
- 697. View at Camborn, Cornwall.
- 698. View of Oatenhanger House, Kent.
- 699. Distant view of Alnwick Castle, Northumberland.



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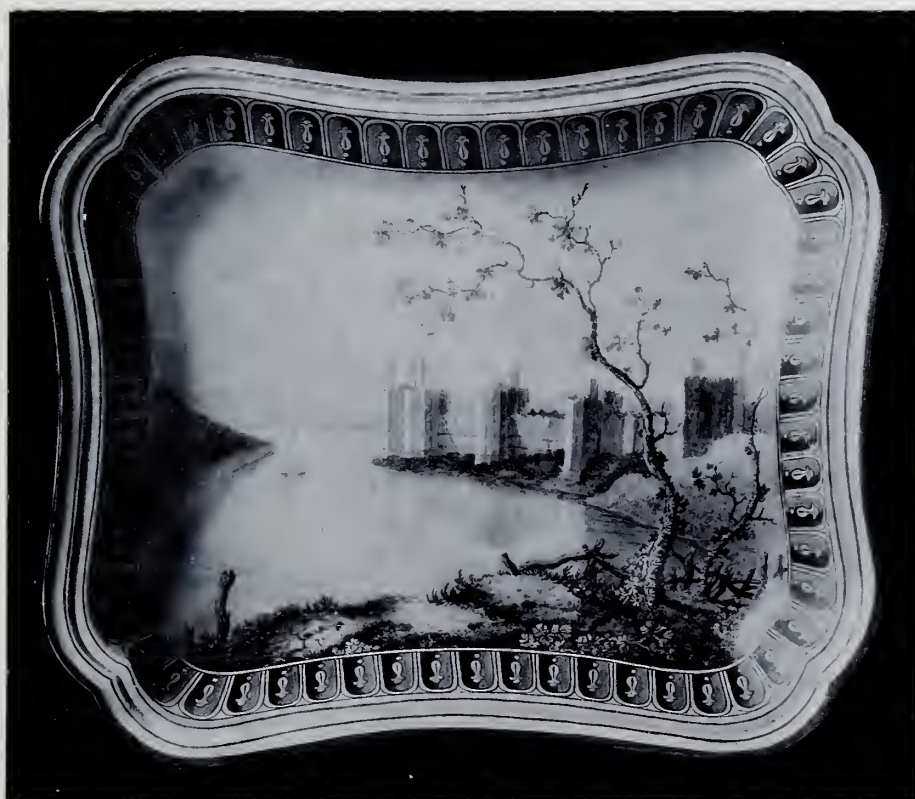
- 700. View of a ruin at Envil, Staffordshire.
- 701. View at St. Just, Cornwall.
- 702. View of the Duke of Montague's Gardens at Richmond.
- 703. View in Ingestry Park.
- 704. View of the town of Pinkridge and the surrounding country.
- 705. Distant view of Stafford Castle.
- 706. View outside Tiddesley Park.
- 707. View in Sir Edward Littleton's Park.
- 708. Distant view of the Wrekin, a high mountain in Shropshire.
- 709. View of Envil House, country seat of the Earl of Stamford.
- 710. View of the rotunda at Envil.
- 711. View of Sir William Mains' Lake in Surry.
- 712. View in Coverhope Valley, Surry.
- 713. View in Kent.
- 714. View near Blair, Scotland.
- 715. View in Kew Gardens.
- 716. View of Freswick Castle, Scotland.
- 717. View at Wooburn, Surry.
- 718. View in the Royal Gardens at Kew.
- 719. View in the Gardens of Stow.
- 720. View in the Royal Gardens at Kew.
- 721. View of a Temple at Wooburn, Surry.
- 722. View of Braemar Castle, Scotland.
- 723. View in the Gardens of Stow.
- 724. View of a part of Carnarvon Castle, Wales.
- 725. View in Kew Gardens.
- 726. View at Wilton, Wiltshire.
- 727. View of a part of the Ruins of a Castle.
- 728. View in Mr. Hart's Gardens at Warfield, Berkshire.
- 729. View of a part of the Ruins of a Castle in the same County.
- 730. View of Sterling Castle, Scotland.
- 731. View of the Temple of Eole in Kew Gardens.
- 732. View near Sterling Castle, Scotland.
- 733. View of the Temple of Bellona in the Royal Gardens at Kew.
- *734. View of Wandsworth, Surry.
- *735. View on the Thames between Richmond and Isleworth.
- *736. View of a part of the Ruins of a Castle.
- *737. Another view.
- 738. View of Westminster Abbey from Chelsea.
- 739. View of Chiswick from the Thames.
- 740. View of a building at Shuckborough, Staffordshire.
- 741. Another view at the same place.
- 742. View on the Thames near Kew Bridge.
- 743. View of Erith looking towards the Thames.
- 744. View of Steeple at Oxford.
- 745. Another view at the same place.
- 746. View of the Waterworks, etc. at Bolton, Lincolnshire.
- 747. View of Winbourn Saint Giles, country seat of the Earl of Shaftesbury.
- 748. View of the river Evon, and of the hills called the Hills of Saint Vincent,
near Bristol.
- 749. View of the Cascade at Envil, in Earl Stamford's Gardens.
- *750. View of Coverham Abbey, Yorkshire.
- 751. View of Allington Castle, Kent.
- 752. View of Westenhangar House, Kent.
- 753. View of the Monastery of Minster, in the Isle of Sheppey, Kent.
- *754. View of Battle Abbey, Sussex.

- *755. View of Titchfield House, Hampshire.
- 756. View in Earl Gowers Park at Trentham, Staffordshire.
- 757. View of the Martham Hills, near Guildford, Surry.
- 758. View in Tatton Park, Cheshire.
- 759. View at Envil.
- *760. View of Brinkburn Priory, Northumberland.
- *761. Side view of Roche Abbey, Yorkshire.
- 762. View of Hadley Castle, Essex.
- 763. View of the new harbour of Grynsey and of the Scilly Isles.
- 764. View of Portsmouth Castle.
- 765. View near Portsmouth.
- 766. View in the Glassworks Church at Prescott, Lancashire.
- 767. Another view at the same place.
- 768. View in Gloucestershire of one of the places where the coal from the mines is discharged, with several furnaces near in which charcoal is made.
- 769. View of Hollen Close-hall, country house of Mr. Richard Wood, with Mr. Weddels mansion in the distance.
- 770. Distant view of Kensington Palace.
- 771. View from Prescott, Lancashire, to Knowsley Park and the building called the Stand.
- 772. View of Bedford Bridge, Bedfordshire.
- 773. View of Bolton Priory, Craven, Yorkshire.
- 774. View of Enys House, in the Parish of Glouvias, Cornwall.
- 775. View of Trewithen in the Parish of Probus, Cornwall.
- 776. View of St. James' Hospital, Lewes, Sussex.
- 777. View of the bridge over the Thames at Wotton, Surry.
- 778. Godstow Monastery, Oxfordshire.
- 779. View of Carrisbrooke Castle, Isle of Wight.
- 780. View at Tabley, Lady Leicester's country house.
- 781. View of Whitmore.
- 782. View of part of St. Radegunds Abbey, Kent.
- 783. View near Tintaun Abbey, Monmouthshire.
- 784. View of the seat of a Druid Judge in Cornwall.
- 785. View near Cowling Castle, Kent.
- 786. View of an ancient tomb, Cornwall.
- 787. View of a raised mound used as a burial place of the ancient Druids with the kistvaen on the summit.
- 788. View near Oxford Castle.
- 789. View of a part of the mansion of the Bishop of Winchester, Hampshire.
- 790. View of Carnbre Castle, Cornwall.
- 791. View in Cornwall.
- 792. View near the old Kitchen at Stanton Harcourt, Oxfordshire.
- 793. View of the Ruins of a Castle.
- 794. View of a part of Cowling Castle, Kent.
- 795. View of a part of Gervis Abbey, Yorkshire.
- 796. View of a part of Hadley Castle, Essex.
- 797. View of a part of Okehampton Castle, Devonshire, the property of Mr. Harris.
- 798. View of a part of the Ruins of a Castle.
- 799. View of a part of Plymouth.
- 800. View between Ellesmeer and Shrewsbury.
- 801. View on the River Medway.
- 802. View in Glamorganshire.
- 803. View in Shobden-Court Park, Herefordshire.
- 804. View of Deen, Northamptonshire.
- 805. View in the Isle of Anglesea.



- 806. View of Hutley Abbey, Buckinghamshire.
- 807. View of a part of Biwell Bay, Northumberland.
- 808. View of a part of Kennelworth Castle, Warwickshire.
- 809. View of Karnbre Castle, Cornwall.
- 810. View of Davyngton Priory, Kent.
- 811. View of Force, Yorkshire.
- 812. View of Highgate.
- *813. View of the Western gate of Cantorbery.
- 814. View of Allhallows Church, Pontefract, Yorkshire.
- 815. View of Codenor Castle, Derbyshire.
- 816. View of part of Warwick Castle.
- 817. View of Allhallows Church, Yorkshire.
- 818. View of the London Hospital, White-Chappel Road.
- 819. View of a part of Trematon Castle, Cornwall.
- *820. View of Kitts Cotty House, Kent.
- 821. View of Cantorbery Castle.
- 822. View of a part of the outskirts of Loo, Cornwall.
- 823. View of Highgate.
- *824. View of a part of King Henry VII.'s Palace, Surry.
- 825. View of Glastonbury Abbey, Somersetshire.
- 826. Senar Cromlôn, Cornwall.
- 827. View of Beaumaris at the mouth of the River Menay, North Wales.
- 828. View of the Chapel of our Lady, near Bothall, Northumberland.
- 829. Lanyon Cromlet, Cornwall.
- 830. View of Reynards Hall, Dovedale, Derbyshire.
- 831. View of St. Pancras Church, near London.
- *832. View of a rampart at Dover.
- 833. View of Hampstead from the lower end of the Heath.
- 834. View of the harbour, and a part of the outskirts of Loo, Cornwall.
- 835. View of a part of Derwentwater.
- 836. View of King Henry VII.'s Palace in Richmond Meadows.
- 837. View of Chepstone Castle, Monmouthshire.
- 838. View of White Horse Hill, Berkshire.
- 839. View of a part of Trelowaren, Cornwall.
- 840. View of the Pavilion in Kew Gardens.
- 841. View of Waltham, Hampshire, formerly the Palace of the Bishops of Winchester.
- 842. View of Oxford Castle.
- 843. View of Chilham Castle, Kent.
- 844. View of the Abbots Kitchen, Glastonbury.
- 845. View of Thornbury Castle, Gloucestershire.
- 846. View of the rocking stone at Sithney, called Menamber.
- 847. View of the country house of Sir John St. Aubyn, Cornwall.
- 848. Another view at the same place.
- 849. View in Cornwall, near Mr. Hoblyn's country seat.
- 850. View of Wade Bridge, Cornwall.
- 851. View of Dover Castle.
- 852. View of Leybourn Castle, Kent.
- 853. View of Sainte Mary's and All Saints College, Maidstone, Kent.
- 854. View of a part of Hampstead.
- 855. View of the Great Hall at Hampstead.
- 856. Another view of Hampstead.
- 857. View of the Rotunda in Ranelagh Gardens, Chelsea.
- 858. View of Highgate.
- 859. Another view of the same place.
- 860. View on the Thames from Chelsea.

- 861. Another view on the Thames.
- 862. View of the Hampstead Road.
- *863. View of a part of Raynards-hall, Derbyshire.
- 864. View of a part of London Bridge with the ruins of the passengers bridge.
- 865. View of Rose Castle, Cumberland.
- 866. View of Dale Abbey near Derby.
- 867. View of Trematon Castle, Cornwall.
- 868. View of Oxford Castle.
- 869. View of a part of Wenlock Abbey, Shropshire.
- 870. Another view of the same abbey.
- 872. View of Acton Burnel Castle, Shropshire.
- 873. View of a part of the Mansion and Grounds, Trentham, Staffordshire.
- 874. View of the Shepherds Lodge at Envil, Staffordshire.
- 875. View of a part of the ruins of Broadgate House, Leicestershire.
- 876. View of Shrewsbury from the Ellesmeer Road.
- 878. Distant view of Beeston Castle, Cheshire.
- 879. View of the Bordle Road at Tivertan Banks, in the same County.
- 880. Distant view of Gothic gateway at Envil, Staffordshire.
- 881. View of a part of Trematon Castle, Cornwall.
- 882. View of Porthlow Mountain and a part of the Island of St. Martin on the coast of Cornwall.
- 883. View of Feryn in the Parish of St. Levin, in the same County.
- *884. View of Pancras and a part of Hampstead.
- *885. View of Lewes Priory, Sussex.
- 886. View of Nettleby Abbey, Hampshire.
- 887. View on Bywell Bay, Northumberland.
- *888. Another view of the same place.
- 889. View of Derwentwater.
- 890. View of a part of Nettleby Abbey.
- 891. View of a walk at Envil, Staffordshire.
- 892. View of Saint Mary's and All Saint's College, Maidstone.
- 893. View of Okeham Castle, Rutlandshire.
- 894. View on the Thames.
- 895. View of Fulham Bridge and Putney.
- 896. View of a part of Wetmore, Mr. Edward Mainwaring's country seat.
- 898. View of the lawn at Envil.
- 899. View of a part of the front of Booths, Cheshire.
- 900. View near Earl Stamford's new country house with a part of the Park.
- 901. View of a part of Earl Gower's Park at Trentham.
- 902. View on the Thames.
- 903. View of Bradsale Abbey, otherwise St. Radigunds Abbey, Kent.
- 904. View of a part of Trelowarren, Cornwall.
- 905. View of a part of the harbour of New Grynsey in the Scilly Isles.
- 906. View of Reading Abbey, Berkshire.
- 907. View of the Collegiate Church of Holyhead, Isle of Anglesea.
- 908. View at Booths, Cheshire.
- 909. View of the fort, town and harbour of St. Mary in the Scilly Isles.
- 910. View of Porthlow in the same Island.
- 911. View in Mr. Taylor's Park, near Portsmouth.
- 912. View of the Castle Hill, near Barnstable, Devonshire.
- 913. View of the Rotunda on the hill in Ingestre Park.
- 914. Another view in the same Park.
- 915. View of the Menagerie at Envil.
- 916. View of Carelew Mansion, Cornwall.
- 921. Haverfordwest, Pembrokeshire.
- 922. View of Kidwelly Castle, Carmarthenshire.



- 923. View of Folkeston on the coast of Kent.
- 924. View of Shobden Court, Herefordshire.
- 925. View in Mr. Taylor's Park, near Portsmouth.
- 930. View on the Thames between Richmond and Isleworth.
- *931. View of a part of Erith looking towards the Thames.
- 933. View of a part of Sunbourg, Middlesex.
- 934. View of Shepperton on the Thames.
- 935. View near Lord Duncannon's Mansion, Kent.
- 936. View at Purfleet, Essex.
- 937. View of a part of Gravesend, Kent.
- *938. View of Rhudland Castle, Carnarvanshire.
- 939. View of Conway Castle, in the same County.
- 940. View near the City of Oxford.
- 941. View of Elizabeth's Castle in the Island of Jersey.
- 942. View of a part of Chester Castle.
- 943. View of a part of Putney.
- 944. View of a part of Hammersmith looking towards the Thames.
- 945. View of a part of Purfleet, Essex.
- 948. View of Saint Marie le Bone, London.
- 949. View of Hampstead.
- 950. View near Althorpe, Northamptonshire.
- 951. Rosternmeer and Hall, Mr. Massey's country seat in Cheshire.
- 952. View of Holland House, Lord Holland's Mansion at Kensington.
- 953. View in the Gardens of Envil.
- 954. View of a Mansion in Kent.
- 955. View near Chiswick.
- 956. View near Hampstead.
- 957. View near London.
- 958. View near Hampstead.
- 959. Another view in the same place.
- 960. View of a Temple of Shells in the Gardens of Stow.
- 961. View of a large waterfall in North Wales.
- 962. View in Blenheim Park, Oxfordshire.
- *963. View near Sunbourg on the Thames.
- 964. View of Shepperton on the Thames.
- 965. View of the upper Lodge in Blenheim Park.
- 966. View of Earl Burlington's Mansion, Chiswick.
- 967. View of Studley Gardens, Yorkshire.
- 968. Another view in the same place.
- *969. Another view in the same place.
- 970. View at Hackfall, Yorkshire.
- 971. View of Blenheim, the Duke of Marlborough's country seat, showing the column erected in memory of the first Duke of Marlborough.
- *972. View in Studley Park, Yorkshire.
- 973. Another view in the same place.
- 974. View of Dunkeld Cathedral, Scotland.
- *975. View in Studley Park.
- 976. Another view in the same place.
- 977. View of the waterfall on the River Fyers, Scotland.
- 978. View of Don Bridge, Scotland.
- 979. View at Shuckborough, Staffordshire.
- 980. View of the Ruins in Studley Park.
- *981. View of Wolve-ton Mansion, Dorsetshire.
- *982. View of Lullworth Castle, Dorsetshire.
- 983. View of Brianstone, Dorsetshire.
- 984. General view of the country round Studley.

- *985. View of Moreton, Mr. Frampton's country seat.
- 986. View of Charsborough, Dorsetshire.
- 987. View of a Mansion in Surry.
- 988. View of Earl Harrington's Mansion at Petersham, Surry.
- 989. View of Earl Temple's Mansion, Stow.
- 990. View of Lord Le Despencer's Mansion at West Wycombe.
- 991. View of Howard Castle, the property of the Earl of Carlisle, Yorkshire.
- 992. View of Hoppin-mill-ware, near Derbyshire.
- *993. View of Haws Lake near Banton, Westmoreland.
- 994. View of the summit of Cader Iris, a mountain in North Wales.
- *995. View of Ulswater, towards Poola Bridge, between Cumberland and Westmoreland.
- 996. View of Balrston, Staffordshire.
- 999. View of Lincludin Abbey, Scotland.
- 1000. View of Chicksand Priory, Bedfordshire.
- 1001. View through a cell of Warkworth Hermitage, Northumberland.
- 1002. View of a Druids' Cavern at the foot of Mount Carmelin, Northumberland.
- 1003. View of the Duke of Northumberland's Mansion, London.
- 1004. View of part of the City of Durham.
- 1005. View at Shuckborough, Staffordshire.
- 1006. View in High Tabbly Park.
- 1007. View from one extremity of the pond to the coppice at Sir Edward Lyttleton's country seat.
- 1008. View at Ingestre Park, Staffordshire.
- 1009. View of Maidenhead Bridge, Buckinghamshire.
- 1010. View of the Pond in Ingestre Park.
- 1011. View of the Horse Guards in St. James' Park.
- 1012. View of a part of Richmond Park, Surry.
- 1013. View of the Cathedral at Jona, one of the Islands of Mull, Scotland.
- 1014. View at Shuckborough, Staffordshire.
- 1015. Another view at the same place.
- 1016. View of the Chitchill Mansion, Dorsetshire.
- 1017. View of the Island and the Bridge on the Tabley Lake.
- 1018. View of Burton Constable, Yorkshire.
- 1019. View of the Island of Boo-sha-la, and of the pliant basalt columns near Staffa of which Mr. Pennant has given a description in his Journeys in the Hebrides.
- 1020. Lulworth Cove, Dorsetshire.
- 1021. View near Oxford.
- *1022. View of Boo-sha-la, &c.
- 1023. View of the entrance of Ingestre Park, Staffordshire.
- 1024. View of Cotton, Yorkshire.
- 1025. View of Hackfall, in the same County.
- 1026. View at Shuckborough, Staffordshire.
- 1027. View of Fingales Cave in the Island of Staffa. This Cave is 371 ft. in length; the greatest height of the arch is 250 ft., the height of the columns is from 40 to 50 feet; the greater part of this Island, and perhaps the whole, rests on similar columns.
- 1028. View at Shuckborough, Staffordshire.
- 1029. Another view at the same place.
- 1030. Another view at the same place.
- 1031. View of a part of Windsor Castle.
- 1032. View at Richmond, Surry.
- 1033. View of Old Inverary, Scotland.
- 1034. View of Edinbourg Castle, Scotland.
- 1035. View of the Waterfall at Blair, Scotland.



- 1036. View of Caerlaverse Castle, Scotland.
- 1037. View of Rothesay Castle, Scotland.
- 1038. View of the Cotton Waterfall, Staffordshire.
- *1039. View of Shap Abbey, Westmoreland.
- *1040. The Cells of Wetherel, Cumberland.
- *1041. Inverary Castle, Scotland.
- 1042. View of Loch Leven Castle, Scotland.
- 1043. View of some cottages at Jura, one of the Islands of the Hebrides.
- 1044. View of another cottage in another of these Islands.
- *1045. View of Dawning, Flintshire, country seat of the celebrated naturalist, Mr. Pennant, who has devoted all his powers to the perfecting of this work.
- *1046. View from Bass Island, of Tantallon Castle, Scotland.
- 1047. View of Taymouth, Lord Breadalbane's country seat.
- 1048. View of Ailsa Rock, on the coast of Scotland.
- 1049. View of a part of Elgin, Scotland.
- 1050. View of the Duplin Mansion, Scotland.
- 1051. View near the same mansion.
- 1052. General view of Iona, on the coast of Scotland.
- 1053. View of Duntalme Castle, on the coast of Scotland.
- *1054. View of Came, Dorsetshire.
- 1055. View of a part of the same place.
- *1056. View near Bindon Abbey, Dorsetshire.
- 1057. View near Charborough, Dorsetshire.
- 1058. View of a part of Burton Constable, Yorkshire.
- 1059. View of Brownsea Castle and Island, in the harbour of Poole, Dorsetshire.
- 1060. View of Fleet Mansion, Dorsetshire.
- 1061. View of Milbourne, St. Andrew, in the same County.
- 1062. View of Killcheern Castle, Scotland.
- 1063. View of Fontaines Abbey, Yorkshire.
- 1064. View of Harwood, Yorkshire.
- 1065. View of Moor Park, Surry.
- 1066. View of Lord Paget's mansion, at Beau Dessert, Staffordshire.
- 1067. View of Milton Abbey, Dorsetshire.
- 1068. View of Richmond Castle, Yorkshire.
- 1069. View of Burleigh, Northampton, belonging to the Earl of Exeter.
- 1070. Another view of the same place.
- *1071. View of Torksey, Lincolnshire.
- 1072. View of Stratford on Avon, Warwickshire.
- *1073. View in Studley Park.
- *1074. View of the Rotunda, at Envil.
- 1075. View of the statue of the Medeci Venus on Mr. M. Hilliard's Island.
- 1076. View of the Island in Booth's lake.
- 1077. View at Came, Dorsetshire.
- 1078. View of Shuckborough, Staffordshire, belonging to Mr. Anson.
- 1079. Another view of the same place.
- 1080. Another view of the same place.
- *1081. View of Louth, Lincolnshire.
- *1082. View in Stainsfield Gardens, in the same County.
- *1083. View at Millbourn St. Andrew, Dorsetshire.
- 1084. Another view of the same place.
- 1085. View in Lincolnshire.
- *1086. Another view of the same place.
- 1087. View of Rilinton, Yorkshire.
- 1088. View of temple in Shuckborough Gardens.

- 1089. View of temple in Stourhead Gardens, Wiltshire.
- 1090. View of temple at Howard Castle, Yorkshire.
- 1091. View of another temple.
- 1092. Distant view of Ludlow Church, Shropshire.
- 1093. View of a temple.
- 1094. View of part of Hastings Castle, Sussex.
- *1095. View of the exterior of Moor Park, extending to the house of Sir Laurence Dundas, at Richmond.
- 1096. View of Paper Mills at Rickmansworth.
- 1097. View of Sir Laurence Dundas country-box, Herefordshire.
- 1098. View of the Church at Stratford-on-Avon, where Shakespeare is buried.
- 1099. View of St. Augustin's Monastery, Cantorbury.
- 1100. View of Coverham Abbey, Yorkshire.
- 1101. View of Gatton, Surry.
- 1102. View of the Chapel in Farley Castle, Somersetshire.
- 1103. View in Stourhead gardens, Wiltshire.
- 1104. View of Lima Castle, Kent.
- 1105. View of Guiting Grange, Gloucestershire.
- 1106. View of Welbeck, Nottinghamshire.
- 1107. View of Beau Desert, Staffordshire.
- 1108. View of stables in the same place.
- 1109. View of Ascarth Bridge, Yorkshire.
- 1110. View of Weston, Warwickshire.
- 1111. View of Temple at Gatton, Surry.
- 1112. View in Gatton Gardens.
- 1113. View near Howard Castle, Yorkshire.
- 1114. View of Temple near the same place.
- *1115. View at Chiswick, Middlesex.
- *1116. View near Highgate, in the same County.
- *1117. View in Stow Gardens.
- *1118. Another view in the same place.
- *1119. Another view in the same place.
- *1120. View of temple in same place.
- 1121. View of temple at Chiswick.
- 1122. View of another temple in the same place.
- 1123. View at Hammersmith, Middlesex.
- 1124. Another view of the same place.
- 1125. View near Richmond, Surry.
- 1126. View of ruins of a castle.
- 1127. View of a temple at Chiswick.
- 1128. View of another temple in the same place.
- 1129. View of Mr. Wedgwood's house at Etrurie, Staffordshire.
- 1130. View of Worsley Bridge, on the navigable canal of the Duke of Bridge-water.
- 1131. View of Neath Abbey, Wales.
- 1132. View of Longford Castle, residence of the Earl of Radnor.
- 1133. View of Mumbles Castle, Glamorganshire.
- 1134. View of Chepstow Castle, South Wales.
- 1135. View of waterfall and rocks near Penman Mawr, North Wales.
- 1136. View of Waltham Abbey, Holy Cross, Essex.
- 1137. View of Millross Abbey, at Roxburgh.
- 1138. View of Gilsborough Priory, Yorkshire.
- *1139. View of Warkworth Castle, Northamptonshire.
- *1140. View of Stone Henge, Wiltshire.
- 1141. View of Bolsover Castle, Derbyshire.
- 1142. View of Shobden Court, Lord Bateman's country seat in Herefordshire.



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- 1143. View of ruined arch of an old church in Shobden Court Park.
- 1144. View of Shobden Court and church.
- 1145. Another view of the same place.
- 1146. View of Chinese Pagoda, called Little Windsor in the same place.
- 1147. View of Wentworth House, country seat of the Marquis of Rockingham in Yorkshire.
- 1148. View of the country seat at Sandwell, near Dartmouth.
- 1149. View of Swinnerton, country seat of Mr. Fitzherbert in Staffordshire.
- 1150. View of St. Osyth Priory, Essex.
- 1151. View of country seat of Mr. Alderly in Warwickshire.
- 1152. View of part of Warwick Castle, residence of the Earl of Warwick.
- 1154. View in Hagley Park, Worcestershire.
- 1155. View of Dalkeith, Scotland.
- *1156. View of Christ Church, Oxford.
- 1157. View of the River Severn.
- 1158. View of Cliefden House, Buckinghamshire.
- 1159. View at Gatton in Surry.
- 1160. View of Howard Castle, Yorkshire.
- *1161. View of the Queen's house and its surroundings.
- *1162. View of Shaw Park, Lord Cathcart's country seat in Scotland.
- 1163. View of Westminster Bridge, and part of London. This beautiful bridge is 1,220 ft. in length, divided into 15 arches, the centre one of which is 76 ft. diameter; it is 44 ft. wide, and the two sides are 7 each. It took a year to build and cost £218,000 sterling.
- 1165. View in Stourhead Gardens.
- *1166. View of the entrance to Westham Abbey.
- 1167. View of Faversham Abbey, Kent.
- 1168. View of Caerphilly Castle, Glamorganshire.
- 1169. View near Blair, Scotland.
- *1170. Distant view of Kirkstall Abbey and the surrounding country.
- 1171. View of Croydon Palace, Surry.
- *1172. View of St. Donats Castle, Glamorganshire.
- 1173. View of Winchcop Castle, Cantorbury.
- 1174. View of Winchelsea Church.
- 1175. Watergate, Cheshire.
- *1176. The Entrance to St. Martin's Priory, Dover.
- 1177. View of Swansea Castle, Glamorganshire.
- 1178. View of St. Winefreds Well and Chapel, Flintshire.
- 1179. View of Somerset House, London.
- 1180. View of Dunster Castle, Somersetshire.
- 1181. View of Bolsover Castle, Derbyshire.
- 1182. View of St. Denis Priory, Hampshire.
- 1183. View of Rockingham Castle, Northamptonshire.
- 1184. View of Lancaster Castle, in the same County.
- 1185. View of St. Albans Abbey, Hartfordshire.
- *1187. View of Latinmoor Abbey, Buckinghamshire.
- 1190. View of Holkam Lake, Norfolk.
- 1191. Another view of the same Lake.
- 1192. View of Howard Castle.
- 1193. View of a road through a wood, Somersetshire.
- 1194. View near Chipping-Norton, Oxfordshire.
- 1195. View of Wilton Castle, Herefordshire.
- 1196. View in Lord Hardwick's Gardens, Wrest, Bedfordshire.
- 1197. View at the same place.
- 1198. View at Wimple, Cambridgeshire.
- 1199. View of a Ruin at Wimple.

- 1200. View of a Pavilion in Lord Hardwick's Park, Wimple.
- *1201. View at the same place.
- 1202. View at Shobden Court, Herefordshire.
- 1203. View in a Village, Buckinghamshire.
- 1204. View in Wrest Gardens, Bedfordshire.
- 1205. View of a Colliery and Pump at Kingswood, near Bristol.
- *1206. View at Sir William Cadrington's country seat in Gloucestershire.
- 1207. View in Lord Hardwick's Park at Wimple.
- 1208. View in Wimple Gardens.
- 1209. View in Wrest Gardens.
- 1210. View of a Chinese Pagoda at Wroxton, Oxfordshire.
- 1211. View in Wrest Gardens.
- 1221. View on the Thames.
- 1222. Another view on the Thames.
- 1223. View near Richmond, Surry.
- 1224. View near the same place.
- 1227. View of a part of Carephilly Castle, Glamorganshire.
- 1228. View of a part of St. Morhas Priory.
- *1229. } View of a part of the Ruins of a Castle.
- *1230. }
- 1231. }
- 1232. View near Richmond.
- 1233. View of a Bridge, near Rhudland Castle.
- 1234. View of a part of Carnarvan Castle, Wales.
- *1235. View of a part of the Ruins of a Castle.
- *1236. View near Richmond, Surry.
- *1237. View in Scotland.
- *1238. View near Oxford.
- *1239. View of a part of the Ruins of a Castle.
- *1240. View of a Temple at Stourhead, Wiltshire.
- 1241. View at Chiswick, Middlesex.
- 1243. Another view at the same place.
- 1244. View on the Thames.
- 1245. }
- 1246. }
- *1247. } Different views on the Thames.
- *1248. }
- *1249. View of a Ruin at Glastonbury, Somersetshire.
- *1250. View of a part of a Ruin.
- *1251. View of the Ruins of a Castle.
- *1252. View of a part of the Ruins of a Castle.
- *1253. View of a part of the Chapel in Fairley Castle, Somersetshire.
- *1254. View at Putney, Surry.
- 1255. View of a part of the Ruins of a Castle.
- 1256. View of a part of the Ruins of a Castle.
- 1257. View of a part of Egremont Castle.
- *1258. View of a part of Egremont Castle.
- *1259. View of a part of Chester Castle.
- 1260. View of a part of the Ruins of a Castle.
- 1261. View of a part of a Castle.
- 1262. View of a part of Sherbone Castle, Dorsetshire.
- 1263. View of a part of the Ruins of a Castle.
- *1264. Part of the Ruins of a Castle.
- 1265. View of a part of Appleby Castle, Westmoreland.
- 1266. View of the Ruins of a Castle.
- 1267. View of Westminster Hall.



THE LIBRARY

- 1268. View of St. James' Palace from Pallmall.
- 1269. The Royal Exchange, London.
- 1270. View of Furnesse Abbey, Lancashire.
- *1271. View of Millross Abbey, Scotland.
- *1272. View of Audley End, Essex.
- 1273. View of the entrance of Tinemouth Castle, Northumberland.
- 1274. View of Bamborough Castle, Northumberland.
- 1275. View of a Temple in Stourhead Gardens, Wiltshire.
- 1276. View of a Bridge in the same place.
- 1277. View of a Bridge near Richmond Castle, Yorkshire.
- 1278. View at Glastonbury, Somersetshire.
- 1279. View of Feversham Abbey, Kent.
- 1280. View of Eastbury Abbey, Yorkshire.
- 1281. View of Saltwood Castle, Kent.
- 1282. View of Middleham Castle, Yorkshire.



THE COMPLETE LIST

OF THE WEDGWOOD SERVICE IN THE ENGLISH PALACE OF
PETERHOF, SHOWING THE NUMBERS OF EACH OF THE
ILLUSTRATIONS AND THE ARTICLES WHICH ARE
NOT IN EXISTENCE (FEBRUARY, 1909)

- | | |
|-----------------------------|-----------------------------|
| 1. No longer in existence. | 40. Dinner-plate. |
| 2. Do. | 41. No longer in existence. |
| 3. Dinner-plate. | 42. Do. |
| 4. Do. | 43. Dinner-plate. |
| 5. Do. | 44. Do. |
| 6. No longer in existence. | 45. Do. |
| 7. Dinner-plate. | 46. Do. |
| 8. Do. | 47. Do. |
| 9. No longer in existence. | 48. Do. |
| 10. Dinner-plate. | 49. No longer in existence. |
| 11. Do. | 50. Do. |
| 12. No longer in existence. | 51. Dinner-plate. |
| 13. Dinner-plate. | 52. No longer in existence. |
| 14. Do. | 53. Dinner-plate. |
| 15. Do. | 54. No longer in existence. |
| 16. No longer in existence. | 55. Dinner-plate. |
| 17. Dinner-plate. | 56. Do. |
| 18. Do. | 57. Do. |
| 19. No longer in existence. | 58. No longer in existence. |
| 20. Do. | 59. Dinner-plate. |
| 21. Dinner-plate. | 60. No longer in existence. |
| 22. No longer in existence. | 61. Dinner-plate. |
| 23. Dinner-plate. | 62. Do. |
| 24. Do. | 63. Do. |
| 25. Do. | 64. Do. |
| 26. No longer in existence. | 65. Do. |
| 27. Dinner-plate. | 66. Do. |
| 28. No longer in existence. | 67. Do. |
| 29. Dinner-plate. | 68. Do. |
| 30. No longer in existence. | 69. No longer in existence. |
| 31. Dinner-plate. | 70. Do. |
| 32. Do. | 71. Do. |
| 33. Do. | 72. Dinner-plate. |
| 34. Do. | 73. Do. |
| 35. No longer in existence. | 74. No longer in existence. |
| 36. Dinner-plate. | 75. Dinner-plate. |
| 37. Do. | 76. Do. |
| 38. Do. | 77. Do. |
| 39. Do. | 78. No longer in existence. |

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|------|-------------------------------|------|-------------------------|
| 79. | No longer in existence. | 135. | Dinner-plate. |
| 80. | Do. | 136. | No longer in existence. |
| 81. | Do. | 137. | Do. |
| 82. | Do. | 138. | Dinner-plate. |
| 83. | Dinner-plate. | 139. | No longer in existence. |
| 84. | Do. | 140. | Dinner-plate. |
| 85. | No longer in existence. | 141. | Do. |
| 86. | Dinner-plate. | 142. | No longer in existence. |
| 87. | Do. | 143. | Dinner-plate. |
| 88. | Do. | 144. | Do. |
| 89. | No longer in existence. | 145. | Do. |
| 90. | Dinner-plate. | 146. | Do. |
| 91. | No longer in existence. | 147. | Do. |
| 92. | Do. | 148. | Do. |
| 93. | Dinner-plate. | 149. | No longer in existence. |
| 94. | No longer in existence. | 150. | Dinner-plate. |
| 95. | Dinner-plate. | 151. | Do. |
| 96. | No longer in existence. | 152. | Do. |
| 97. | Do. | 153. | Do. |
| 98. | Dinner-plate. | 154. | No longer in existence. |
| 99. | Do. | 155. | Dinner-plate. |
| 100. | Do. | 156. | No longer in existence. |
| 101. | Do. | 157. | Dinner-plate. |
| 102. | Do. | 158. | No longer in existence. |
| 103. | Do. | 159. | Dinner-plate. |
| 104. | Do. | 160. | Do. |
| 105. | No longer in existence. | 161. | Do. |
| 106. | Dinner-plate. | 162. | Do. |
| 107. | Do. | 163. | No longer in existence. |
| 108. | Do. | 164. | Do. |
| 109. | No longer in existence. | 165. | Do. |
| 110. | Do. | 166. | Dinner-plate. |
| 111. | Dinner-plate. | 167. | No longer in existence. |
| 112. | No longer in existence. | 168. | Do. |
| 113. | The cover of the soup tureen. | 169. | Dinner-plate. |
| 114. | | 170. | No longer in existence. |
| 115. | Dinner-plate. | 171. | Dinner-plate. |
| 116. | Do. | 172. | Do. |
| 117. | No longer in existence. | 173. | Do. |
| 118. | Dinner-plate. | 174. | No longer in existence. |
| 119. | Do. | 175. | Dinner-plate. |
| 120. | No longer in existence. | 176. | No longer in existence. |
| 121. | Dinner-plate. | 177. | Do. |
| 122. | Do. | 178. | Do. |
| 123. | Do. | 179. | Dinner-plate. |
| 124. | Do. | 180. | Do. |
| 125. | No longer in existence. | 181. | No longer in existence. |
| 126. | Do. | 182. | Do. |
| 127. | Do. | 183. | Do. |
| 128. | Dinner-plate. | 184. | Do. |
| 129. | No longer in existence. | 185. | Dinner-plate, spoiled. |
| 130. | Do. | 186. | No longer in existence. |
| 131. | No longer in existence. | 187. | Dinner-plate. |
| 132. | Dinner-plate. | 188. | Do. |
| 133. | No longer in existence. | 189. | No longer in existence. |
| 134. | Dinner-plate. | 190. | Do. |



COMPLETE LIST OF THE SERVICE

93

- | | | | |
|------|-------------------------|------|-------------------------|
| 191. | Dinner-plate. | 247. | No longer in existence. |
| 192. | No longer in existence. | 248. | Dinner-plate. |
| 193. | Do. | 249. | No longer in existence. |
| 194. | Do. | 250. | Dinner-plate. |
| 195. | Dinner-plate. | 251. | Do. |
| 196. | Do. | 252. | No longer in existence. |
| 197. | No longer in existence. | 253. | Do. |
| 198. | Do. | 254. | Do. |
| 199. | Dinner-plate. | 255. | Dinner-plate. |
| 200. | No longer in existence. | 256. | Do. |
| 201. | Dinner-plate. | 257. | Do. |
| 202. | No longer in existence. | 258. | No longer in existence. |
| 203. | Dinner-plate. | 259. | Dinner-plate. |
| 204. | No longer in existence. | 260. | Do. |
| 205. | Do. | 261. | Do. |
| 206. | Dinner-plate. | 262. | Do. |
| 207. | No longer in existence. | 263. | No longer in existence. |
| 208. | Do. | 264. | Dinner-plate. |
| 209. | Dinner-plate. | 265. | Do. |
| 210. | Do. | 266. | Do. |
| 211. | No longer in existence. | 267. | Do. |
| 212. | Do. | 268. | No longer in existence. |
| 213. | Dinner-plate. | 269. | Dinner-plate. |
| 214. | No longer in existence. | 270. | Do. |
| 215. | Dinner-plate. | 271. | Do. |
| 216. | Do. | 272. | Do. |
| 217. | Do. | 273. | No longer in existence. |
| 218. | No longer in existence. | 274. | Dinner-plate. |
| 219. | Dinner-plate. | 275. | No longer in existence. |
| 220. | Do. | 276. | Do. |
| 221. | No longer in existence. | 277. | Dinner-plate. |
| 222. | Dinner-plate. | 278. | Oval dish. |
| 223. | No longer in existence. | 279. | Do. |
| 224. | Dinner-plate. | 280. | Do. |
| 225. | Do. | 281. | No longer in existence. |
| 226. | No longer in existence. | 282. | Oval dish. |
| 227. | Dinner-plate. | 283. | Do. |
| 228. | Do. | 284. | Do. |
| 229. | Do. | 285. | No longer in existence. |
| 230. | No longer in existence. | 286. | Oval dish. |
| 231. | Dinner-plate. | 287. | Do. |
| 232. | No longer in existence. | 288. | Do. |
| 233. | Do. | 289. | Do. |
| 234. | Dinner-plate. | 290. | No longer in existence. |
| 235. | Do. | 291. | Oval dish. |
| 236. | No longer in existence. | 292. | Do. |
| 237. | Do. | 293. | Do. |
| 238. | Do. | 294. | Do. |
| 239. | Dinner-plate. | 295. | Do. |
| 240. | Do. | 296. | Do. |
| 241. | No longer in existence. | 297. | Do. |
| 242. | Dinner-plate. | 298. | No longer in existence. |
| 243. | No longer in existence. | 299. | Oval dish. |
| 244. | Dinner-plate. | 300. | Do. |
| 245. | No longer in existence. | 301. | No longer in existence. |
| 246. | Dinner-plate. | 302. | Oval dish. |

- | | | | |
|------|----------------------------------------|------|-------------------------|
| 303. | Oval dish. | 359. | Soup-plate. |
| 304. | Do. | 360. | Dinner-plate. |
| 305. | Do. | 361. | No longer in existence. |
| 306. | Do. | 362. | Soup-plate. |
| 307. | Do. | 363. | Do. |
| 308. | Do. | 364. | No longer in existence. |
| 309. | Do. | 365. | Soup-plate. |
| 310. | Do. | 366. | No longer in existence. |
| 311. | No longer in existence. | 367. | Soup-plate. |
| 312. | Oval dish. | 368. | No longer in existence. |
| 313. | Round dish. | 369. | Soup-plate. |
| 314. | Do. | 370. | Do. |
| 315. | Do. | 371. | Do. |
| 316. | Do. | 372. | Dinner-plate. |
| 317. | Oval dish. | 373. | Do. |
| 318. | No longer in existence. | 374. | No longer in existence. |
| 319. | Soup-plate. | 375. | Dinner-plate. |
| 320. | Do. | 376. | No longer in existence. |
| 321. | Do. | 377. | Do. |
| 322. | Do. | 378. | Dinner-plate. |
| 323. | Do. | 379. | Soup-plate. |
| 324. | Do. | 380. | No longer in existence. |
| 325. | Do. | 381. | Soup-plate. |
| 326. | Do. | 382. | No longer in existence. |
| 327. | Do. | 383. | Do. |
| 328. | Do. | 384. | Do. |
| 329. | Do. | 385. | Dinner-plate. |
| 330. | Do. | 386. | No longer in existence. |
| 331. | Do. | 387. | Soup-plate. |
| 332. | Do. | 388. | Do. |
| 333. | No longer in existence. | 389. | No longer in existence. |
| 334. | Do. | 390. | Soup-plate. |
| 335. | Soup-plate. | 391. | Do. |
| 336. | No longer in existence. | 392. | Do. |
| 337. | Soup-plate. | 393. | Do. |
| 338. | No longer in existence. | 394. | No longer in existence. |
| 339. | Soup-plate. | 395. | Soup-plate. |
| 340. | Do. | 396. | Do. |
| 341. | Do. | 397. | Do. |
| 342. | Do. | 398. | No longer in existence. |
| 343. | Do. | 399. | Soup-plate. |
| 344. | Do. | 400. | Oval dish. |
| 345. | Do. | 401. | Do. |
| 346. | No longer in existence. | 402. | Do. |
| 347. | Do. | 403. | Do. |
| 348. | <i>Two Soup-plates of the same No.</i> | 404. | Do. |
| 349. | Soup-plate. | 405. | Do. |
| 350. | Do. | 406. | Do. |
| 351. | Do. | 407. | No longer in existence. |
| 352. | Do. | 408. | Oval dish. |
| 353. | No longer in existence. | 409. | No longer in existence. |
| 354. | Dinner-plate. | 410. | Oval dish. |
| 355. | Do. | 411. | Round dish. |
| 356. | Do. | 412. | Do. |
| 357. | No longer in existence. | 413. | Do. |
| 358. | Dinner-plate. | 414. | Oval dish. |



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415.	Oval dish.	471.	Oval dish.
416.	Do.	472.	Dinner-plate.
417.	Round dish.	473.	Do.
418.	Soup-plate.	474.	Do.
419.	Do.	475.	Do.
420.	Do.	476.	Do.
421.	Do.	477.	Do.
422.	Do.	478.	No longer in existence.
423.	Do.	479.	Dinner-plate.
424.	Dinner-plate.	480.	Do.
425.	Do.	481.	Do.
426.	Do.	482.	Do.
427.	No longer in existence.	483.	Soup-plate.
428.	Dinner-plate.	484.	Oval dish.
429.	Do.	485.	Do.
430.	Do.	486.	Round dish.
431.	No longer in existence.	487.	Do.
432.	Dinner-plate.	488.	Do.
433.	Do.	489.	Oval dish.
434.	No longer in existence.	490.	Hollow stewed-fruit bowl.
435.	Dinner-plate.	491.	Do.
436.	No longer in existence.	492.}	Sauce-boat.
437.	Dinner-plate.	493.}	
438.	Do.	494.}	Do.
439.	Do.	495.}	
440.	No longer in existence.	496.}	Do.
441.	Do.	497.}	
442.	Do.	498.}	Do.
443.	Dinner-plate.	499.}	
444.	Do.	500.	Oval dish.
445.	Do.	501.	Do.
446.	No longer in existence.	502.	Do.
447.	Do.	503.	Do.
448.	Dinner-plate.	504.	Do.
449.	Soup-plate.	505.	Do.
450.	Do.	506.	Do.
451.	Do.	507.	Do.
452.	Do.	508.	Do.
453.	Do.	509.	Do.
454.	Do.	510.	Round dish.
455.	Do.	511.	Do.
456.	Do.	512.	Do.
457.	Do.	513.	Do.
458.	Do.	514.	Do.
459.	Do.	515.	Do.
460.	Round dish.	516.	No longer in existence.
461.	Do.	517.	Round dish.
462.	No longer in existence.	518.	Do.
463.	Round dish.	519.	Do.
464.	Do.	520.	Do.
465.	Do.	521.	Oval dish.
466.	Do.	522.	No longer in existence.
467.	Do.	523.	Oval dish.
468.	No longer in existence.	524.	No longer in existence.
469.	Round dish.	525.	Oval dish.
470.	Oval dish.	526.	Do.

527.	Oval dish.	583.	
528.	No longer in existence.	584.	Cover of a sauce-boat.
529.	Oval dish.	585.	
530.	Do.	586.	
531.	Square stewed-fruit bowl.	587.	
532.	No longer in existence.	588.	Do.
533.	Square stewed-fruit bowl.	589.	
534.	<i>Square stewed-fruit bowl and the oval dish under the same number.</i>	590.	
535.	Square stewed-fruit bowl.	591.	
536.	Do.	592.	Do.
537.	Do.	593.	
538.	Do.	594.	
539.	Oval dish, small.	595.	
540.	Do.	596.	Do.
541.	Do.	597.	
542.	Do.	598.	
543.	Do.	599.	
544.	Do.	600.	Do.
545.	Do.	601.	
546.	Do.	602.	
547.	Saucer, with a handle.	603.	
548.		604.	Do.
549.	Do.	605.	
550.		606.	Gravy-spoon.
551.	Do.	607.	
552.		608.	Do.
553.	Do.	609.	Do.
554.		610.	Do.
555.	Do.	611.	Do.
556.		612.	Do.
557.	No longer in existence.	613.	Hollow stewed-fruit bowl.
558.	Do.	614.	Soup-basin, large, oval.
559.	Saucer, with a handle.	615.	
560.		616.	Cover of large oval soup-basin.
561.	Do.	617.	
562.		618.	Cover of the large oval dish.
563.	Sauce-boat.	619.	
564.		620.	Do.
565.	Do.	621.	
566.		622.	Cover of a saucer.
567.	Do.	623.	
568.		624.	Small cover of a saucer.
569.	Do.	625.	
570.		626.	Cover of a saucer.
571.	Do.	627.	
572.		628.	Do.
573.	Do.	629.	
574.		630.	Oval cover of a dish.
575.	Do.	631.	
576.		632.	No longer in existence.
577.	No longer in existence.	633.	
578.	Do.	634.	Oval cover of a dish.
579.	Cover of a sauce-boat.	635.	
580.		636.	<i>Transplaced on the place of No. 713.</i>
581.		637.	Round cover of a dish.
582.		638.	



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639.	Triangular stewed-fruit bowl.	695.	Oval cover of a dish.
640.	Do.	696.	Do.
641.	Do.	697.	Do.
642.	Do.	698.	Do.
643.	Do.	699.	Do.
644.	Do.	700.	Do.
645.	Do.	701.	Do.
646.	Do.	702.	Do.
647.	Oval dish.	703.	Do.
648.	No longer in existence.	704.	Do.
649.	Do.	705.	Do.
650.	Round dish.	706.	Do.
651.	Do.	707.	Do.
652.	Do.	708.	Do.
653.	Do.	709.	Do.
654.	Do.	710.	Do.
655.	Do.	711.	Round cover of a dish.
656.	Do.	712.	Do.
657.	Do.	713, 636.	Round cover of a dish.
658.	Do.	714.	Do.
659.	Do.	715.	Square cover for stewed-fruit bowl
660.	Do.	716.	or salad-bowl.
661.	Do.	717.	Do.
662.	Do.	718.	Do.
663.	Do.	719.	Do.
664.	Do.	720.	Do.
665.	Oval cover of a dish.	721.	Do.
666.	Do.	722.	Do.
667.	<i>Transplaced on the place of No. 674.</i>	723.	Do.
668.	<i>Transplaced in two places, Nos. 675 and 682.</i>	724.	Do.
669.	No longer in existence.	725.	Do.
670.	Oval cover of a dish.	726.	Do.
671.	Do.	727.	Do.
672.	No longer in existence.	728.	Do.
673.	Do.	729.	Do.
674, 667.	Oval cover of a dish.	730.	Do.
675, 668.	Do.	731.	Do.
676.	Oval cover of a dish.	732.	Do.
677.	Do.	733.	No longer in existence.
678.	Do.	734.	Do.
679.	Do.	735.	Do.
680.	Do.	736.	Do.
681.	Do.	737.	Do.
682, 668.	Oval cover of a dish.	738.	Do.
683.	<i>Transplaced on the place of No. 683.</i>	739.	Square cover for stewed-fruit bowl
684.	Oval cover of a dish.	740.	or salad-bowl.
685.	Do.	741.	Do.
686, 683.	Oval cover of a dish.	742.	<i>Transplaced on the place of No. 743.</i>
687.	Oval cover of a dish.	743, 742.	Square cover for stewed-fruit
688.	Do.	744.	bowl or salad-bowl.
689.	Do.	745.	Do.
690.	Do.	746.	Cover of the large oval dish.
691.	Do.	747.	Do.
692.	Do.	748.	Hollow round stewed-fruit bowl.
693.	Do.	749.	Do.
694.	Do.	750.	No longer in existence.

751.	Hollow round stewed-fruit bowl.	807.	Dessert-plate.	
752.	} Large oval soup-basin.	808.	Do.	
753.		809.	Do.	
754.	No longer in existence.	810.	Do.	
755.	Do.	811.	Do.	
756.	} Small oval soup-basin.	812.	Do.	
757.		813.	No longer in existence.	
758.	} Cover of do.	814.	Dessert-plate.	
759.		815.	Do.	
760.	No longer in existence.	816.	Do.	
761.	Do.	817.	Do.	
762.	} Cover of the large oval soup-basin.	818.	Do.	
763.		819.	Do.	
764.	} Small oval soup-basin.	820.	No longer in existence.	
765.		821.	Dessert-plate.	
766.	} Cover of do.	822.	Do.	
767.		823.	Do.	
768.	} Round cover.	824.	No longer in existence.	
769.		825.	Dessert-plate.	
770.	} Oval cover of the soup-tureen.	826.	Do.	
771.		827.	Do.	
772.	} Oval soup-tureen.	828.	Do.	
773.		829.	Do.	
774.	} Oval cover of do.	830.	Do.	
775.		831.	Do.	
776.	<i>Transplaced on the place of No. 777.</i>		832.	No longer in existence.
777, 776.	<i>Oval soup-tureen.</i>		833.	Dessert-plate.
778.	} Oval cover of a soup-tureen.	834.	Do.	
779.		835.	Do.	
780.	} Round cover.	836.	Do.	
781.		837.	Do.	
782.	} Sauce-boat.	838.	Do.	
783.		839.	Do.	
784.	} Cover of the sauce-boat.	840.	Do.	
785.		841.	Do.	
786.	} Sauce-boat.	842.	Do.	
787.		843.	Do.	
788.	} Sauce-boat.	844.	Do.	
789.		845.	Do.	
790.	} Cover of the sauce-boat.	846.	Do.	
791.		847.	Do.	
792.	} Sauce-boat.	848.	Do.	
793.		849.	Do.	
794.	} Cover of the sauce-boat.	850.	Do.	
795.		851.	Do.	
796.	} Sauce-boat.	852.	Do.	
797.		853.	Do.	
798.	} Cover of the sauce-boat.	854.	Do.	
799.		855.	Do.	
800.	Oval dish.	856.	Do.	
801.	Soup-plate.	857.	Do.	
802.	Do.	858.	Do.	
803.	} Round cover.	859.	Do.	
804.		860.	Do.	
805.	<i>Transplaced on the place of No. 925.</i>		861.	Do.
806.	Dessert-plate.	862.	Do.	



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863.	No longer in existence.	919.	No longer in existence.
864.	Dessert-plate.	920.	Do.
865.	Do.	921.	} Round cover.
866.	Do.	922.	
867.	Do.	923.	} Do.
868.	Do.	924.	
869.	Do.	925, 805.	<i>Round cover.</i>
870.	Do.	926.	No longer in existence.
871.	No longer in existence.	927.	Do.
872.	Dessert-plate.	928.	Do.
873.	Do.	929.	Do.
874.	Do.	930.	Dessert-plate.
875.	Do.	931.	No longer in existence.
876.	Do.	932.	Do.
877.	No longer in existence.	933.	Dessert-plate.
878.	Dessert-plate.	934.	Do.
879.	Do.	935.	Do.
880.	Do.	936.	Do.
881.	Do.	937.	Do.
882.	Do.	938.	No longer in existence.
883.	Do.	939.	Dessert-plate.
884.	No longer in existence.	940.	Do.
885.	Do.	941.	Do.
886.	Dessert-plate.	942.	Do.
887.	Do.	943.	Do.
888.	No longer in existence.	944.	Do.
889.	Dessert-plate.	945.	Do.
890.	Do.	946.	No longer in existence.
891.	Do.	947.	Do.
892.	Do.	948.	} Oval cover.
893.	Do.	949.	
894.	Do.	950.	} Do.
895.	Do.	951.	
896.	Do.	952.	} Do. (broken).
897.	No longer in existence.	953.	
898.	Dessert-plate.	954.	} Do.
899.	Do.	955.	
900.	Do.	956.	} Cover of a saucer.
901.	Do.	957.	
902.	Do.	958.	} Sauce boat.
903.	Do.	959.	
904.	Do.	960.	Square stewed-fruit or salad bowl.
905.	Do.	961.	Do.
906.	Do.	962.	Do.
907.	Do.	963.	No longer in existence.
908.	Do.	964.	Square stewed-fruit or salad bowl.
909.	} Small oval soup-basin.	965.	Do.
910.		966.	Do.
911.	} Round cover.	967.	Do.
912.		968.	Do.
913.	} Oval cover.	969.	No longer in existence.
914.		970.	Square stewed-fruit or salad bowl.
915.	} Do.	971.	Do.
916.		972.	No longer in existence.
917.	No longer in existence.	973.	Small round stewed-fruit bowl.
918.	Do.	974.	Do.

975.	No longer in existence.	1030.	Small oval stewed-fruit bowl.
976.	Small round stewed-fruit bowl.	1031.	Do.
977.	Do.	1032.	Do.
978.	Do.	1033.	Bottle-stand.
979.	Do.	1034.	
980.	Oval stewed-fruit bowl.	1035.	Do.
981.	No longer in existence.	1036.	
982.	Do.	1037.	Do.
983.	Oval stewed-fruit bowl.	1038.	
984.	Do.	1039.	No longer in existence.
985.	No longer in existence.	1040.	Do.
986.	Oval stewed-fruit bowl.	1041.	Do.
987.	Do.	1042.	Dessert-plate.
988.	Round dish.	1043.	Do.
989.	Do.	1044.	Do.
990.	Do.	1045.	Do.
991.	Do.	1046.	No longer in existence.
992.	Do.	1047.	Dessert-plate.
993.	No longer in existence.	1048.	Soup-plate.
994.	Round dish.	1049.	Do.
995.	Do.	1050.	Do.
996.	Oval dish.	1051.	Do.
997.	No longer in existence.	1052.	Do.
998.	Do.	1053.	Do.
999.	Oval cover for a dish.	1054.	No longer in existence.
1000.		1055.	Soup-plate.
1001.	Small oval stewed-fruit bowl.	1056.	No longer in existence.
1002.	Do.	1057.	Soup-plate.
1003.	Do.	1058.	Do.
1004.	Do.	1059.	Oval cover of a dish.
1005.	Do.	1060.	
1006.	Do.	1061.	Do.
1007.	Do.	1062.	
1008.	Do.	1063.	Cupboard or dresser for the ice.
1009.	Do.	1064.	
1010.	Do.	1065.	Do.
1011.	Do.	1066.	
1012.	Do.	1067.	Do. (broken).
1013.	Do.	1068.	
1014.	Do.	1069.	Do.
1015.	Do.	1070.	
1016.	Do.	1071.	No longer in existence.
1017.	Do.	1072.	Stand or salver of the ice cupboard.
1018.	Do.	1073.	No longer in existence.
1019.	Do.	1074.	Do.
1020.	Do.	1075.	Cover for the ice cupboard.
1021.	Do.	1076.	
1022.	No longer in existence.	1077.	
1023.	Do.	1078.	Do.
1024.	Small oval stewed-fruit bowl.	1079.	
1025.	Do.	1080.	
1026.	Do.	1081.	No longer in existence.
1027.	Do.	1082.	Do.
1028.	Do.	1083.	Do.
1029.	Do.		

<i>Double number</i>			
1084 and 1084.	} <i>Cover for the ice-cup-board.</i>		1139. No longer in existence.
1085.			1140. Do.
1086.	} <i>With the small illustrations in the round at the centre of the plate.</i>	No longer in existence.	1141. } Oval cover for a dish.
1087.		Dessert-plate.	1142. }
1088.		Do.	1143. } Do.
1089.		Do.	1144. }
1090.		Do.	1145. } Do.
1091.		Do.	1146. }
1092.		Do.	1147. } Do.
1093.		Do.	1148. }
1094.		Do.	1149. } Round cover for a dish.
1095.		} Soup-tureen on the stand.	1150. }
1096.			1151. } Do.
1097.		Do.	1152. }
1098.			1153. } Do. and the other illustration is without number.
1099.		Do.	1154. } Oval cover for a dish.
1100.			1155. }
1101.		Do.	1156. No longer in existence.
1102.			1157. } Flower-stand.
1103.		Do.	1158. }
1104.			1159. } Do.
1105.		Do. (broken).	1160. }
1106.			1161. No longer in existence.
1107.		Do.	1162. Do.
1108.			1163. <i>Transplaced on the place of No.</i>
1109.		Do.	1165.
1110.			1164. No longer in existence.
1111.		Do.	1165, 1163. <i>Oval cover for a dish.</i>
1112.			1166. No longer in existence.
1113.		Do.	1167. Dinner-plate.
1114.			1168. Do.
1115.		No longer in existence.	1169. Do.
1116.		Do.	1170. No longer in existence.
1117.		Do.	1171. Dinner-plate.
1118.		Do.	1172. No longer in existence.
1119.		Do.	1173. Dinner-plate.
1120.		Do.	1174. Do.
1121.		} Cream-pot.	1175. Do.
1122.			1176. No longer in existence.
1123.		Do.	1177. Soup-plate.
1124.			1178. Do.
1125.		Do.	1179. Do.
1126.			1180. Do.
1127.		Do.	1181. Do.
1128.			1182. Do.
1129.		Oval dish.	1183. Do.
1130.		Do.	1184. Do.
1131.		} Round cover for a dish.	1185. Do.
1132.			1186. No longer in existence.
1133.		Do.	1187. Do.
1134.			1188. Do.
1135.		Do.	1189. Do.
1136.			1190. Dessert-plate.
1137.		Do.	1191. Do.
1138.			1192. Do.

1193.	Dessert-plate.	1238.	No longer in existence.
1194.	Do.	1239.	Do.
1195.	Do.	1240.	Do.
1196.	Do.	1241.	} Cream-pot.
1197.	Do.	1242.	
1198.	Do.	1243.	} Do.
1199.	Do.	1244.	
1200.	Do.	1245.	} Do.
1201.	No longer in existence.	1246.	
1202.	Dessert-plate.	1247.	No longer in existence.
1203.	Do.	1248.	Do.
1204.	Do.	1249.	Do.
1205.	Do.	1250.	Do.
1206.	No longer in existence.	1251.	Do.
1207.	Dessert-plate.	1252.	Do.
1208.	Do.	1253.	Do.
1209.	Do.	1254.	Do.
1210.	Do.	1255.	} Cream-pot.
1211.	Do.	1256.	
1212.	No longer in existence.	1257.	Gravy-spoon.
1213.	Do.	1258.	Do.
1214.	Do.	1259.	No longer in existence.
1215.	Do.	1260.	Gravy-spoon.
1216.	Do.	1261.	Do.
1217.	Do.	1262.	Do.
1218.	Do.	1263.	Do. (broken).
1219.	Do.	1264.	No longer in existence.
1220.	Do.	1265.	Gravy-spoon.
1221.	} Cream-pot.	1266.	Do. (broken).
1222.		1267.	} Stewed-fruit bowl, an oblong form.
1223.	} Do.	1268.	
1224.		1269.	
1225.	No longer in existence.	1270.	} No longer in existence.
1226.	Do.	1271.	
1227.	} Cream-pot.	1272.	Do.
1228.		1273.	} Cover of the soup-tureen which is with a stand.
1229.	No longer in existence.	1274.	
1230.	Do.	1275.	} Do.
1231.	} Cream-pot.	1276.	
1232.		1277.	} Do.
1233.	} Do.	1278.	
1234.		1279.	} Do.
1235.	No longer in existence.	1280.	
1236.	Do.	1281.	} Do.
1237.	Do.	1282.	

Of the sauce-boats.



The Island of Boo-sha-la and the pliant basalt columns near Staffa, of
which Mr. Pennant has given a description in his
Journeys in the Hebrides. No. 1019

BRITISH LIBRARY



THE ORIGINAL LIST

OF THE SERVICE DRAWN OUT BY JOSIAH WEDGWOOD

(ETRURIA MSS.)

TABLE SERVICE.	INCHES.	PIECES.	LANDSCAPES.
Oval Dishes	19	6	6
Do.	17	4	4
Do.	16	8	8
Do.	15	20	20
Do.	14	12	12
Do.	13	8	8
Do.	12	8	8
Do.	11	8	8
Round Dishes	14	8	8
Do.	13	16	16
Do.	12	16	16
Do.	11	16	16
Oblong Dishes & Covers		8	40
Triangular Dishes		8	8
Oval Sallerd Dishes		4	4
round do.		4	4
Sauce turrines		8	48
do. less		8	48
Sauce Boats		8	16
Stands for Do.		8	8
Large Oval Turrines		4	16
Small Do.		4	16
flat plates		288	288
Soups Do.		120	120
oval Cover ^d Dishes	19	2	4
do.	17	2	4
do.	15	20	40
do.	14	12	24
do.	12	8	16
round Covers	14	2	4
do.	12	16	32
Spoons		16	16
		680	886

DESERT SERVICE.	PIECES.	LANDSCAPES.	
Monteith's	4	8	
Glaciers	4	24	
Ice Pails	4	8	
Desert plates	144	144	
oval Compotier	8	8	
do.	8	8	
do.	8	8	
do.	8	8	
do.	8	8	
Square do.	12	12	
round do.	8	8	
do. large	4	4	
oval Twig Baskets	4	8	Paintings. }
do. less	4	8	do. }
round do.	4	8	do. }
Cream Bowls	8	40	
Ice Cups	24	48	
		350	
		886	
		1236	Landskips & Paintings.
		1236	Compartments.
		1236	Frogs & Comp ^s .
Pieces	264		
Spoons	8	4	Lands.
	272	4	Painted.
	680		
		8	
		1236	
		1244	
	952		



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NOTE.—*The numbers printed in Italics refer to entries in Thomas Bentley's original Catalogue of the Service (pages 57-89). For indexing purposes place-names have been modernized, but names of persons are given as in the Catalogue. [The absolute authenticity, however, of this modernization cannot always be guaranteed, and a few places have baffled all attempts at identification.]*

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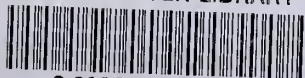
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